## THE MUSICAL TIMES

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| Half a Column   | ***     | ***  | *** | *** | *** | 2 | 0  | 0  |  |
| A Column        | ***     | ***  | ••• | ••• | *** | 4 | 0  | 0  |  |
| A Page          | ***     | ***  | *** |     | *** | 7 | 10 | 0  |  |

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### THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1878.

### A LOST CLUE IN HARMONY.

By Joseph Green.

IT must have occurred to any one who has examined the scientific treatises on music which have appeared in Germany and in England within the last few years that in the mode the various systems are explained in regard to some specific object, and re-posing as they do on physical and mathematical

facts, they are simply indisputable.

Why is it that musicians toss those systems aside one after the other? It cannot be that they are incapable of comprehending them. No one knows his own business better than does a musician. There must be some slight link wanting to unite the technical and scientific methods, as well as to reconcile the different theories of the musicians themselves.

What that missing link appears to be can be shown to some extent even in the limits allotted to

an article in this periodical.

In the writings of most commentators\* on the Greek system of music it will be observed that they strongly insist on the importance of two points. Firstly, the conjunct system of tetrachords; and secondly, power and position. As for the first, although it still affects the opinions of different schools of theorists, it is not the point in question, and is besides included in the more important matter, "power" and "position."

As a rule all scientists—that is, modern scientists work their musical problems more or less in power. Whereas musicians unconsciously, or they would have told us more about it, work their problems principally in position. The consequence is, the scientist and the musician do not agree, and they cannot agree until the whole question referred to is more plainly set before us, and in a manner adapted

to modern requirements.

M. Gevært, in his "History of Ancient Music," of which only one volume has yet appeared, gives us, in the modern notation, a diagram of Ptolemy's, with explanatory remarks translated from that author. In the extracts given Ptolemy not only puts in the clearest light the difference between power and position, but indicates partially what may be called the present system of inversion of sounds; and plainly, our system of transposing into modern notation and in relation to a normal tonic the Greek modes or the Church tones.

By way of illustrating the two methods of modulating explained by Ptolemy—firstly, the keyboard shift, which may represent the system of the "movable Doh;" and secondly, interval or melodic progression, representing to some extent the principle of the "fixed Doh"-we can resort to nothing better than to the Tonic Sol-fa system in England, or to the Galin-Paris-Chevé system as taught in France, and to the Greek modes as they are transposed by Helmholtz into the modern diatonic scales of Ct, Ab,

When in the following explanations old terms and old facts reappear it is useless for people to say, "We knew it all before;" firstly, because we are most of us accustomed to that kind of criticism, and have learned to appreciate the moral and intellectual type from which it generally emanates; and secondly,

if Gevært, who is one of the most accomplished musicians in Europe, chooses to refer to the subject of Ptolemy's remarks as a question which, as he says, "is to this day so little understood," we may be quite sure that if the facts are as old as history their modern application is still defective. Besides, we have all of us at hand the most recently published systems of harmony by our best musicians, and the most recent theoretical investigations of our scientists, and their litera scripta is evidence enough that the subject of this paper has been unaccountably overlooked.

All systems of music or notation, such as the Galin-Paris-Chevé, the Tonic Sol-fa, as well as those found in the older class of instruction-books on harmony, in which the relative minor is given as the exemplar of the minor mode, are revivals of the Greek octave system, and invented, as that system was, for the same purpose of simplification. In that intention, the systems of notation just mentioned are admirable, and will no doubt continue to succeed so long as they do not attempt to go beyond their specific object. When it is an affair of transposition, they should themselves show that as a rule they only employ one method, and that it is not so simple, or so expeditious, or even theoretically so true as the second method. Ptolemy, in the extract given by Gevært, thus describes both devices. He says, "There exist two principal methods of effecting a change of key. The first is that by which we employ the whole melodic scale in a higher or lower octave preserving the mutual relation of sounds. In the second the whole scale is not changed in pitch, but a part of it only changes its original order of consecutive intervals. On that account this method ought to be called change of melodic progression rather than change of key. According to the first method the melodic progression never changes, but the whole scale does. In the second method the melody changes, but the pitch does not change as a question of diapason, but only in regard to the altered notes in the scale." After explaining the double-octave system of conjunct and disjunct tetrachords, with A in the centre as the mese of the system, and telling us that sometimes the sounds are named-or, as we should say, sol-faed-or numbered, according to their order in position in that double octave, as a, b, c, or 1, 2, 3; and sometimes in power, or specific relation to some other sound in the scale, as E3, which would be renumbered 1, or treated as a new doh, he says: "Adapting the fifteen positions to the fifteen powers composing the non-modulating system (the double octave), and putting the normal system in power and position, the same notes of the scale receiving the denominations common to both, we then transpose the same powers to different positions." In modern phraseology, what Ptolemy means is this: Take our scale of Ch in the double octave, and number it 1, 2, 3, 4, &c. It is then in power and position to the normal tonic 1, Ch. If we take any other sound, such as Et, and number its scale or tetrachord-

I, 2, 3, 4 e, f, g, a

it is in power to Et; and inasmuch as in the octave system the numbers without accidentals as well as the alphabetical symbols still denote Ch, it is in position to the latter tonic. If we take Ptolemy's second method and number the tetrachord of Et

e, f, g, a 1, 20, 30, 4

the numbers are in power and position to Et; and transposing them in power and position to the normal tonic, we get c, d?, e?, f.

<sup>\*</sup> Particularly Mr. Chappell, "History of Music Art and Science."

This Ptolemaic system of transposition shows that no system of notation will explain itself without the assistance of another. It is thus that we invent certain signs to be applied to the staff notation to show the ratios; or explain by the aid of that notation the Chevé system of numbering; or discover where we are standing in the Tonic Sol-fa notation by

recourse to alphabetical symbols.

It is evident in this "second method" of Ptolemy's that whilst the "change of melodic progression" does not, as he says, shift the keyboard, it amounts in the modern system to the same thing when we have to transpose the numbers 1, 21, 31, 4, to the normal tonic to show any particular octave genus. Moreover those same numbers, whilst as symbols they suggest to the modern eye the key of A1, discover by the accompanying alphabetical signs that the key we are manipulating is in reality that of E major with four sharps. A1 major and E major are "reciprocals." A fact overlooked by the older commentators, who would tell us that the Greek system was purely an octave system of fifteen sounds; and even the most recent commentators have failed to see that by the principle of reciprocity we can get the sharp keys by the same system we get the flat keys. For if in the scale of C4 we number the tetrachord e, f, g, a, 1, 27, 37, 4, it is plain we infer that the unaccidentaled numbers are 1, 2, 3, 4, in power to E4, or in position to C4, as 3, 4#, 5#, 6.

Before we proceed we ought to define—although it may seem superfluous—what is inversion? We may be told that it is only like the schoolboy's form of incantation, reading the scale backwards way. That is quite true; but there are different ways even of doing that. Common "interval inversion" we employ in counterpoint is "reversion," or as the French say renversement, that is, changing the position or octave of one of the sounds. M. Chevé calls it

interversion.

As regards the scale, if we read the same intervals backwards way we get 1, 7, 6, 6, 5, from 1, 2, 3, 4. That is, same intervals, different sounds. In the previous case it was, same sounds, different intervals.

Inversion is either functional—in power—or positional, according as we adapt the method to the notation; as in this diagram: \*—

There is another species of inversion, if we can call it so, employed by Chevé and the old technical school. We may name it octave inversion. It is

<sup>\*</sup> Average readers, like myself, will have seen in history books over and over again the Greek system of fifteen sounds, and will have smiled at it benignly as an old-world and primitive effort, well enough in the days when those wonderful things, flats and sharps, had not been invented. All I can say is this, that after spending some time in adapting Greek methods to our modern chord system, and not from a scholastic point of view, to which I have no pretension, but using only a common analytical method of working down from our own musical system to that of the Greeks, I remain in amazement at the subtlety and ingenuity of that simple-looking Greek scale. Whichever way we attack the question, from the most simple or most abstruse points of modern doctrine, we find the Greeks are there before us. If we have no documentary evidence to show they have done this or that, we can always see how they could have done it. The Church modes are the same mechanism as the Greek system with the mainspring taken out. They are like two watches, similar in all respects, with only the distinction that one goes and the other won't. Practically in plain chant the spring is restored as in the formula:—



simply remaining in the scale and reading it backwards way in thirds whatever the thirds may be, as—

Functional ... 2 . 4 . 6 . I . 3 . 5 . 7

Positional ... 3 . I . 6 . 4 5 . 7 . 2 . 4

Of course there is no theory in such a method.

We are now prepared to take certain quotations to begin with from Galin ("Nouvelle Methode," 1818).

He discusses like a true philosopher the question whether harmony alone can fix the tonality, or whether melody also has not this privilege; and he draws attention to the obvious fact that the determination of key does not depend altogether on the sounds which are struck, but on the order in which they are sounded, and also to the equally undeniable fact that in singing the ascending or descending tetrachord the sense of tonality is lodged always on the last note. In other words the tonic is, as the Greeks put it, a point of convergence and not a point of departure. He modestly admits that in his time the laws had not been discovered which would account for the facts. In our time they have been discovered, or pretty nearly so, by Helmholtz; although, as he presents them, they are almost useless to musicians who work by a different method.

When Galin comes to the point as to how it is that in a major scale we get melodic forms which may be major or minor, or both, and nobody can say what, his method fails completely. Chevé, in trying to explain the same question as regards the resolution of the harmonies of the scale on any other sound but the tonic, makes matters infinitely worse. He says that in those cases "the ear perceives what is not present to the eye." He might as well have said at once that his system of notation was at an end as regards transposition or modulation within the scale. What he wanted to show, Ptolemy would have made

clear to him in an instant.

It has already been suggested that, with due deference to Ptolemy, his two methods are pretty much the same. They both can be made to exhibit the principle of the "movable doh;" and by the second method with somewhat more condensed force than by the first. The difference is more a question of mechanism than theory. If the mechanical principle of the first method is that of the lateral shift in a groove, the principle of the second is that of a revolving cylinder which as it revolves registers the new tonic required or indicated by the resolution. That is to say, if we take what Chevé calls a chord of the fifteenth or of a thirteenth, in other words the diatonic scale arranged vertically and in thirds, and resolve any fragment—or trongon, as he calls it—of that scale on any other sound but the tonic, the scale and of course its fragments, its triads and tetrads, twist round as on a pivot. If we resolve on Ah, the indicator says E?; if we resolve on En, it says AP, and so on.

To show the importance of these well-known facts and to avoid dissertation, it is better to allow our best authorities to exhibit their own notions in their

own way.

Helmholtz ("Sensations of Tone," p. 283) says: 
"As the fundamental principle for the development of the European tonal system we shall assume that the whole mass of tones and the connection of harmonies must stand in a close and always distinctly perceptible relationship to some arbitrarily selected tonic, and that the mass of tone which forms the whole composition must be developed from this tonic and must finally return to it. The ancient world developed this principle in homophonic music, the modern world in harmonic music. But it is evident that this is merely an æsthetical principle, not a natural law."

Very true; but the "ancient world" developed the principle in a different fashion. As Helmholtz puts the matter, it is a kind of solar system, one of an infinite number; and on paper it represents a plane section. If we convert it into a scientific toy, once called an orrery, and attempt to work it, we shall find that, as musicians would say, "it won't go." The reason is obvious. As it stands, it represents a system of finals arranged as Mr Ellis perhaps would put it, or as any one would put it who is accustomed to work by inversion and transposition. It would consist of a vertical series of seven finals by fifths. the boundaries of which would be At, 27: 16, and E7, 32: 27; and a transverse series of seven finals by thirds, the boundaries of which would be B sharp on one side, and D double flat on the other. As a "duodenal system," it is simply perfect. But musicians do not work with duads or with finals, but with the scales these finals represent developed, as Helmholtz would place them. There is, however, as Helmholtz would place them. There is, however, a slight difference in method. The subtle Greeks found out that difference at once. To tell us that they employed the Pythagorean system is, in the first place, untrue; and in the second, if it were true, it would amount to nothing. Their musicians made use of that system just as in practice we employ equal temperament; and for the same excellent reasonsreasons which impress us more and more as we investigate the complications of the subject. Like the modern double-octave system, equal temperament is a method of "simplification," with this advantage over its rival, that it is honest. It tells us at once that it is not true, and we must make the best of it.

If we apply the general tonic theory of Helmholtz as it stands, without further explanation, to the Church modes, what are we to do? Here we have inexpressively beautiful melodic forms, wisely adopted in liturgical music, perfectly satisfactory, and no tonic at all to speak of! The answer is plain. If we choose to present them in the double-octave system—that is, in power and position to an apparent tonic centre, be it C or F, our 7, 2, 4, 6, or tronçon, remaining 7, 2, 4, 6, our fahs and lahs remaining fahs and lahs, with all their original attributes or "mental offects". ascribed to them, the sense of the original tonality is lost, but the indication of the tonic remains in the mechanical symbolism. If we put the separate octaves in power and position, the sense of tonality and the symbols are changed. Our 7, 2, 4, 6 in Ch become by a twist of the cylinder 5, 70, 20, 4 in Et; or our firm tones may become infirm, our desolate tones piercing tones, and so on.\* In short, by the Ptolemaic system of transposition, we find that if the central sun is still visible we are not obliged to return to it, as Helmholtz advises—and rightly enough, from his point of view; but we can rest in the octave system on the Doric final Et, or the Phrygian final Dt, or on their inversions, A? or B?, so long as it is the A? or B? developed from the centre. If we change one or the other, it is not so much a change of key as change of system or subsystem. In the modern sense we have already changed the key by transposition. The difficulties in that question the Greeks managed by their system of modes; and if we are even to approach just intona-

In regard to ratio, if our original scale is the ordinary diatonic, the transpositions of the modes will be the same. It is evident Helmholtz implies that much when, after giving us with all his scientific zeal and sagacity the ratios of the Greek modes as far as they can be conjectured, he says (p. 412): "Hence, if we disregard the chromatic and enharmonic scales," &c., "homophonic music developed seven diatonic scales," &c. Then follows his table of modes, which, assuming the scale of Ch (the mode of the first) to be the common diatonic, the rest are simply the diatonic scales of Bb, Ab, G, F, &c. In other words, if that assumption be correct, he confounds transposition with inversion, precisely what Ptolemy tells us not to do; or, as he would express it, not to confound his first method with his second method of change of key or mode. It is easy to do that, because in theory transposition and inversion are the same. And even in method they are the same, as regards the finals of the modes before they are again transposed to the normal tonic. But when we come to invert the whole scale it is a different affair.

For example, if we take the octave e—e in the ordinary diatonic scale of Ch and transpose it, we

Major
Tone.
\$\frac{3}{3} \times \frac{3}{8}\$

Octave..... e f g a b c d e
\$\frac{1}{1} \frac{27}{30} \frac{4}{4} \frac{5}{60} \frac{7}{7} \frac{1}{1}

Transposed C db eb f g ab c C
\$\frac{1}{1} \frac{2}{3} \frac{3}{60} \frac{1}{60} \frac{7}{7} \frac{1}{1}

\$\frac{1}{2} \frac{3}{3} \frac{1}{60} \frac{1}{

But if we simply invert the diatonic scale of C\(\beta\), then, without more trouble, we get the scale of AD already transposed in power and position to C\(\beta\). By that process we get a scale of AD with a BD 16:9 inversion of 9:8, showing that it is qua position a mode of C\(\beta\), and not a transposed scale in power—that is, the scale of AD as a new doh!

In other words, if we number a scale 1, 2, 3, 4, and invert it as a normal scale—say Ch—it is in power and position.

If we apply the same process to the scale of Fh it is the same thing in a different pitch; but following the excellent principle of the Tonic Sol-faists, if we call the Fh fah we understand there is a new relationship to some antecedent fact, the normal tonic. In virtue of the sound being fah and not Fh as a new doh, we number the scale of f, g, a, bb, not 1, 2, 3, 4, but 4, 5, 6, 70 and then invert, and the scale is in position as a mode of Ch.\* Nearly all questions are settled if on the strength of facts, historical as well as arithmetical, and on the strength of the practice and theory of some of the best of our living musicians—Gevært himself, I think, amongst the rest—and the subdued and inarticulate growls of nearly all musicians from Grétry upwards, we are allowed to assume that the normal scale is that formed on the conjunct system, G—C—F, the tetrachords being alike and

tion, we must return to that system. But the just intonation is not merely a question of "thirds." It is, indeed, to a great extent a question of "fifths," but more particularly a question of scale. As Helmholtz himself might say, we must sacrifice the planetary eccentricities of intervals for the sake of the system.

The elementary effects at the disposal of the musician are the fifths—perfect, imperfect, and chromatic. With those intervals all chords of any kind can be built up. They cannot be built of thirds. The rest is a question of combination, inversion, and change of effect and contrast by change of pitch and contiguity. What is the mental effect of fah in C to F upwards? Evidently that of soh to dob. To exhibit the desolate effect of fah we must begin on the dominant (that is in position), as soh-te-ray-fah....., and even then the effect depends on the resolution. The elementary mental effects comprised in the triad, major, minor, augmented and diminished, will exhibit themselves by the twist of the scale if we only stay where we are (on the dominant) instead of skipping about the double octave.

<sup>•</sup> The scales inverted in position are those formed on the tetrachordal sounds 1, 4, 5. Those formed on thirds or sixths are in our system inverted in power as a general rule.

in the ratios usually adopted. If we call that the tone (or key) and call the ordinary diatonic or harmony scale the mode (an octave in the Dorian and disjunct system), then the doh mode gives by inversion the true "mode of the sixth," or Dorian (not a diatonic scale of Ab); and the fah tone gives note for note, ratio for ratio, our tonic minor scale, rightly called minor key, with the B7 16:9, not an octave in the scale of E7 with a B7 9:5, which a modern educated musician will reject, as a Greek would have done. The bad fifth with the ED is of no moment compared to the true fifth with the FA, one of the fixed sounds in the normal system, itself a sub-system in the solar arrangement Helmholtz so well explains. If it is a right presentment of his system of modes to consider them all diatonic scales, then Helmholtz abandons his own italics, and apparently because he works in power and not also in position, as musicians do instinctively.

### "GOD SAVE THE KING." By WILLIAM H. CUMMINGS. (Continued from page 130.)

On page 67 of his book, Clark says, "I shall now proceed to prove that Dr. Bull composed the music of 'God save the King' before the year 1613, by the following extract from the old Cheque-book, now at the King's Chapel, which states: In 1613 John Bull, Doctor of Musique, went beyond the seas without licence, and was admitted into the Arch-Duke's service, and entered upon pay there about Mich.; and Peter Hopkins, a base, from Paul's, was sworne into his place the 27 of December following: his wages from Mich. unto the day of swearing-in of the said Peter Hopkins, was disposed of by the Deane of his Majesty's Chapel." Clark adds, "It is not at all probable that he (Bull) should have written any music in honour of the King of England, after having been discharged from the Chapel; he there-fore must have composed it previously." Admitting that Bull composed an air with variations called "God save the King," but which has nothing in common with our National Anthem, as I shall presently show, I fail to see why he should not have written it after he had quitted the King of England's service and become one of the musicians in the court of a friendly prince. Bull had a son whom he was anxious to get admitted in the King's chapel, as is proved by a letter in Bull's autograph still extant, and he had therefore every reason for endeavour-ing to secure the favour of James I., a monarch generally credited with a great liking for flattery and adulation. Clark's crowning proof now comes before us. He says, "The following extract from the manuscript music of Dr. Bull will prove beyond a doubt that he did compose the music of 'God save the King.'" In Ward's lives of the Professors of Gresham College, published in London, 1740, we read as follows: "There is extant a large number and variety of Dr. Bull's pieces in manuscript that make up a part of the curious and valuable collection of music, now reposited in the library of Dr. Pepusch; of which I shall here add the following account, as communicated to me by the Doctor." Clark then copies from Ward's account the index to a large folio of music "for the organ or harpsichord," also of a second volume, large quarto, but as these contain nothing to the point I shall pass them over and come to the third volume quarto, of which the index stands as follows :-

Folio.

I. Præludium to the fantasia, Felix namque offertorium.

I. Fantasia, Felix namque offertorium.

Galliard, Madamoyselle Charlotte de la Haye.

The voces in unum, Salvator mundi.

56. GOD SAVE THE KING.
63. Gloria tibl, Trinitas.
77. Fantasia on a chromatic subject, a 4vo.
86. Door Dr. Bull gemackt, ter eeren Van Goduart Van Kappell.
88. Dr. Bull voor gemackt, En ravenant.

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88. Dr. Bull von Bound.

92. Lavez vous, cœur.

93. Air.

101. Ballet, die partyen door Dr. Bull op superius gemackt.

102. Philis heeft myn hert getoolen, voor my gemackt.

103. Gemackt op \* 8

105. Courante de chapelle primi toni, ann. 1619.

105. Courante de chapelle,

106. Galliard op die eerste courante.

107. Almand de chapelle primi toni.

109. Galliard de chapelle primi toni.

100. Galliard.

107. Allhand de chapelle primi toni.
110. Galliard,
111. Allmand op die voor gaende galliard.
113. Fantasia.
114. Fantasia.
116. Den lustelycken Mey, imperfect.

Clark proceeds to say, "Here then (on folio 56) is a positive, incontrovertible, and undeniable claim by Dr. Bull to the tune of 'God save the King,' as composed by him in honour of King James the First. It must be the same tune which is sung at the present time." This was a strong assertion to make and an un-fortunate one, Clark never having seen the volume to ascertain what the music really was like. Fortunately the identical book was then in the possession of Dr. Kitchener, a medical man by profession, but also an enthusiastic musical amateur of moderate musical ability, who, excited by Clark's account, examined folio 56 of Bull's MS., and finding Clark's statement wholly untrue, he employed Edward Jones, the wellknown musical antiquary and harpist, to make a copy of the music, which Dr. Kitchener published in 1823 with the following note: "This is an accurate copy of the 'God save the Kinge' mentioned in the above index, which Mr. Edward Jones, Bard to the King, was so obliging as to transcribe, putting it at the same time into our modern notation. Dr. Bull's, being on six-line staves with a multiplicity of clefs, in its original form was illegible, except by a musical antiquary, and too complicated to be playable without such an arrangement." The editor briefly remarks that " Dr. John Bull's composition is a sort of ground or voluntary for the organ, of the four notes C, G, E, F, with twenty-six different basses! and is no more like the anthem now sung than a frog is like to an ox. The composition consists of 119 bars, and is printed The commencement is as follows:-

### "GOD SAVE THE KINGE."

From the original manuscript in the library of William Kitchener, M.D. Dr. JOHN BULL, 1616.



It is important to notice the date given, 1616, for although this is not appended to folio 56 in Ward's index, the omission, for which Dr. Pepusch is responsible, was probably accidental; this certainly was the case with one of the Bull volumes referred to and described in Ward's list, which having recently personally examined, I have detected an omission of no less than twelve dates. If then the date of the composition be 1616, it could not possibly have been performed at the Merchant Taylors' Hall in 1607. would have supposed that the publication of Dr. Kitchener's evidence would have sufficed not only to have convinced Clark of the blunder he had made,

but also to have kept him silent; he however seems to have accepted the fact that the tune was not what he had described, but at the same time he endeavoured to cover his retreat by venturing on the following assertion: "The ground lately produced by Dr. Kitchener, composed by Dr. Bull, bearing the title of 'God save the King,' proves what I have before stated, that the first naming a tune or piece of music in honour of the king was by Dr. Bull."

It will be seen that the above tune composed by Dr. Bull, under the title of "God save the King, may be taken to represent either a chant to the four words, or a musical embodiment of the cry of the populace. The short phrase "God save the King" must have been in frequent use in the house of God, in the palace, and in the streets, from the time of

King Solomon downward.\*

From the year 1823 the question of the authorship of "God save the King" frequently cropped up in the public journals, and at length the Gentleman's Magazine of 1836 devoted several articles to its consideration, and finally closed with the following sentence: "We are therefore arrived at the close of our inquiry, and the result appears to be that the original music of "God save the King" was an anthem prepared by Purcell or Blow for the Chapel of James the Second."

This brought Clark again into the front of the fight, and in August, 1837, he published a short pamphlet addressed "to the lovers of research, the historian, and the impartial critic." It will be unnecessary to say much of this extraordinary production, excepting that Clark roundly asserts " no doubt the melody was as popular then (in Purcell's day) as it is at this time," and that Purcell had avowedly imitated Bull's melody. + He adds, "A continuation on this subject nevertheless will shortly appear. In the meantime, R. Clark respectfully assures his Royal, Noble, and Honourable Subscribers, and especially the Master, Wardens, and Court of Assistants, of the Worshipful Company of Merchant Tailors, that his former account is correct, and that the National Anthem and National Grace, 'Non nobis Domine,' were written in Latin by Ben Jonson to please King James the First, he being considered a good Latin scholar, and were first sung in their Hall." I have already examined the truth of most of the foregoing myth, and do not think it worth while wasting many words over the supposition that Ben Jonson wrote the first verse of Psalm cxv., "Non nobis Domine! non nobis, sed nomini Tuo da gloriam." After this publication of Clark's (1837) there seems to have ensued a short truce, but the subject was reopened by a letter of inquiry addressed to a musical journal, September, 1839, whether written from a spirit of mischievous fun or really from a desire for more accurate knowledge it is now impossible to conjecture, but certain it is there soon followed letters from John Parry and others, notably Dr. Rimbault, who dealt mercilessly with Clark's unwarranted assertions. Matters became more complicated by the appearance in the Musical World (November 21, 1839) of a remarkable letter signed James Henry Saville, of Bishopsgate Street Within; it detailed the discovery of certain curious old hymns or songs of the time of Henry VII., on the subject of "Long lyve ye Kinge" and "Godde preserve ye Kinge," and on Kinge" and "Godde preserve ye Kinge," and on the following 12th of December the excitement was intensified by the publication of the following:-

Sir,—I beg to trouble you with the following account of a very curious manuscript I have lately come into the possession of. In my preambles about town I had occasion (feeling hungry) togo into a cheese-monger's shop in the neighbourhood of Clerkenwell to purchase a piece of cheese; perceiving that the shopman had served the little girl with some butter wrapped up in a piece of music in manuscript, I asked him if he had any more music of that kind; he stated that he had had a great quantity that he purchased for waste-paper, some written and some printed, and produced the one I am now about to describe, which was the last he had left, which he said if it was of any use to me I might have; the paper is very old, about the time of James or Charles I., one side is blank, with the following number at the corner, 141. On the side which is not paged is the music, the staves have five lines, but on the music side a sixth had been added with the pen; at top is written the "Kings' a Anthem," "Dr. Bull." For a long time I was not able to make these words out, except the words "King's" and "Dr. Bull," which are plain enough; but on account of the h in the other words being carried down like a y it puzzled me for some time; at the beginning of the stave is the sign for common time, with a dot and a figure of three underneath it the music is barred with six minims in a bar for the first seven bars only, which seven bars contain the tune of our present "God asve the King," only the tune appears to be different to that which is played now; the tune has harmony to it, either for the organ, or as I suppose another keyed instrument, therhaps the virginal, as I have heard of such an instrument), but as I only play the fiddle a little I am not sufficiently able to judge. Underneath the first bar (with the aid of a glass), for the writing is so small it can scarcely be traced with the naked eye, is the following words: "God save oure mightye Kinge." After the first seven bars, which contain the whole of the anthem, but in the whole

Gray's Inn Lane.

(To be continued.)

### MUSIC IN CONNECTION WITH DANCING.

By CHARLES K. SALAMAN.

(Continued from page 137.)

Dancing, songs, and instrumental music were the very essence, so to speak, of the ancient May festi-vities of England. Every town and village green had its permanent maypole, around which gathered, in the genial May season—and on all occasions of merriment and festivity—the lasses and lads of the place and its surrounding neighbourhood, to sing, to dance, and divert themselves with the national sports and pastimes of the period. "The evening dances on the village green," says Chappell, "were from Whitsuntide to Lammas-day. Harvest was then close at hand, and with harvest came rejoicings from farm to farm. Christmas furnished its indoor amusements and dances; Easter its holiday gambols. Musicians were in request at fairs, and especially so on the famous old May-day, which, corresponding with our 13th of May, was more genial to outdoor amusements than May-day according to the new style." Then, indeed, was "Old England" merry, and the people were contented and happy. They had few wants, and fewer cares. The institution of maypoles decorated with garlands of flowers is supposed to have had a heathen origin. In 1598 there was one standing in Cornhill. On the 1st of May, 1663, Samuel Pepys noted down in his famous "Diary," that he witnessed Morris-dancing in Leadenhall Street, which he had not seen for a great while; and that he set up his horse in order to enjoy it. From Douce's dissertation on the old English Morrisdances we learn that "both English and foreign glossaries concur in ascribing that dance to the Moors." Strutt, another eminent antiquarian, makes no doubt that the Morris-dance, which afterwards became exceedingly popular in this country, originated from the "fools' dance," and thence he traces the bells which characterised it. Hawkins says that to dance a "Morisco, is a term that occurs in some of our old English writers." This fact appears to have confirmed him in the opinion that the Morris-dances

<sup>•</sup> I am indebted to my friend Mr. Wm. Chappell for the following curious note, now first printed: "Entered at Stationers' Hall to Master Marriott, 29th March, 1639, a sermon, called 'God save the King,' by Henry Valentine, D.D. Preached at St. Paul's on 27th March, 1639." † We shall consider how far any music by Purcell resembles "God save the King" hereafter.

Ritson says: "The originated with the Moors. Morris-dance is supposed to have been originally derived from the Moorish-dance." When performed around the maypole on May-day, the Morris-dance—or, as it is sometimes spelt, Morrice-dance—consisted of the May Queen, the Jester or Fool, and about ten or twelve dancers, accompanied by the Piper and Taborer. At the Robin Hood pageants there was a larger assemblage of dancers, which included Robin Hood, Little John, Friar Tuck, and Maid Marian, and sometimes a Bishop and a Beggar. Ritson, in his "Notes and Illustrations to the Life of Robin Hood," says: "Some of the principal characters of the Morris seem gradually to have disappeared, so that at length it consisted only of the dancers, the Piper, and the Fool." It may be here mentioned that the more ancient "Fools' dance," of which Strutt gives a delineation-taken from a very ancient illuminated manuscript in the British Museum, —was accompanied by the regal—a small portable organ, and a bagpipe. In a scene of "Jack Drum's Entertainment," an old play, first printed in 1601, Entertainment," an old play, first printed in 1601, "The tabor and pipe strike up a Morrice. A shoute within: 'A lord! a lord! a lord! who?'" (This was a usual cry on occasions of mirth and jollity.)

Ed. Oh, a Morrice is come: observe our country sports. 'Tis Whitson-tyde, and we must frolick it.

Enter the Morrice.

THE SONG.

Skip it, and trip it, nimbly, nimbly,
Tickle it, tickle it lustily.
Strike up the tabor for the wenches' favour,
Tickle it, tickle it lustily.
Let us be seen on Hygate Greene,
To dance for the honour of Holloway.
Since we are come hither, let's spare for no leather,
To dance for the honour of Holloway.

(The Morrice sing dance and exeunt.)

The county of Norfolk was famous for Morrisdancing about two centuries and a half ago. Will Kemp, an actor and celebrated Morris-dancer, danced a "Morris" from London to Norwich in nine days, of which "wonder" he published, in 1600, an account, "to satisfy his friends," under the following title:— "Kemp's nine daies wonder performed in a daunce from London to Norwich. Contaynynge the pleasure, paines, and kind entertainment of William Kemp, between London and that city in his late Morrice, &c. On the title-page is the figure of the author attired as a Morris-dancer, "preceded by a fellow with a pipe and drum, whom he calls Thomas Sly, his taberer." In a curious old black-letter tract, published in 1609 by William Rowley, dramatist, entitled, "A Search for Money, or the lamentable complaint for the losse of the wandring knight Mounsier l'Argent; or, come along with me, I know thou louest money; Dedicated to all those that lack money," there is an allusion to Kemp's famous Morris-dance: "Yee have been either eare-or-eye-witnesses, or both, to many madde voiages made of late yeares, both by sea and land, as to travell to Rome with the return in certain daies, the wild Morrise to Norrige, the fellowes going backward to Barwick, another hopping from Yorke to London; and the transforming of the top of Paules into a stable, &c."

The Morris-dance was performed by young men

The Morris-dance was performed by young men without their coats, and with their shirts and other garments decorated with ribbons of various colours, and with bells of various tones attached to their caps, knees, and feet. The tinkling of the bells, together with the sounds from the lively pipe, and the measured beat of the tabor, animated the spectators no less than the dancers. The "Staines Morris-dance" tune may be specially named as one of the most melodious and characteristic among the many spirited Morris-dances extant. It is to be found in Chappell's

"Popular Music of the Olden Time," charmingly harmonised by Professor Macfarren, who is always in sympathy with England's national music. H

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In Playford's "Dancing Master," which, in a little more than half a century, passed through eighteen editions, the first of which appeared in 1652, there are hundreds of dance tunes in almost every possible measure adapted for dancing, with full directions as to the method of performing every dance. Many of these fine old characteristic English tunes have been rescued from oblivion by Mr. William Chappell, Professor Macfarren, and the late Dr. Rimbault, to whom Englishmen owe a large debt of gratitude, not only for the revival and preservation of the tunes, and for presenting them to the public in an intelligible and acceptable form, but for dispelling an illusion, and disturbing a fallacy which has too long prevailed, that England does not possess a national music. I would refer those who may be interested in tracing the dates, and other particulars relating to our prolific repertory of fine old English dance music, to the notes of the compiler and editor, with which Chappell's "Popular Music of the Olden Time" is richly furnished.

To trace the extensive influence which dancing has exercised upon every kind of instrumental and vocal music is a study of considerable interest. instrumental music of ancient times, with the exception of preludes and fantasias, canons and fugues, consisted of dance measures pure and simple, or music of the same kind varied in restricted harmony, or by passages in the dry fashion of the age. In the sixteenth and early part of the seventeenth century, the harmonies and passages were written in the diatonic scale, so that the variations in modulation were slight, and consisted principally in certain devices in imitation, more notable for pedantry than for elegance and beauty. As the art progressed, and the chromatic scale became more mingled with the diatonic, monotony gradually yielded to an increase of charm both in melody and harmony, and in the invention of passages of a more varied character.

The instrumental solos of the sixteenth, seventeenth, and early part of the eighteenth centuries, composed for the popular musical instruments of the period-the virginals, clavichords, spinet, single and double harpsichord, called in Italy spinetto and cembalo, in France épinette and clavecin, in Germany Clavier, and the theorbo, lute, and violin—consisted of short movements composed in the measure, and called by the names, of the respective popular dances of various countries in Europe, to which reference will presently be more particularly made. Christopher Simpson, in his "Compendium of Practical Music, informs us, that, with the exception of fantasias and symphonies, instrumental music, in its several kinds, was derived from the various measures in dancing. The composers who played upon and wrote for the several musical instruments above mentioned were the following: In Italy-Girolamo Cavazzoni, Luzzascho Luzzaschi, Claudio Merulo, Girolamo Diruta, Giuseppe Guami, Annibale Paduano, Andrea and Giovanni Gabrielli, Frescobaldi, Bernadino Pasquino, Alessandro and Domenico Scarlatti, Benedetto Marcello, Gian Battista Martini, Durante, Porpora, Corelli, Tartini, Geminiani, Hasse, Pescetti, Galuppi, and Paradies; in England during the same period— Tye, Tallis, Byrde, Bull, Orlando Gibbons, Dowland, Wilbye, Weelkes, Morley, Munday, Giles-Farnaby, Bilthman, Peter Phillips, Robert Johnson, Richard Farnaby, Tisdall, Hooper, Edward Johnson, Henry Lawes, Ford, Henry Purcell, Arne, Avison, Blow, and others; in Germany—Froberger, Kuhnau, Muffat, Buxterhude, Jean-Gaspard de Kehl, John Sebastian Bach, Friedman, and Emanuel Bach,

Handel, Nichelmann, John Phillip Sack, Marpurg, Gluck, &c.; in France—Louis Couperin, Chambon-nières d'Anglebert, L. Bègue, Rameau, François

Couperin, Lully, Mondonville, and others.

In 1607 Thomas Forde published in London, "Musicke of sundre kindes set forth in two books, &c. . . . The second are Pavens, Galiards, Almaines, Toies, Jiggs, Thumpes, and such like, for two basse viols, the liera way, so made as the greatest number may serve to play alone, very easy to be performed." The Thumpes here mentioned was not the dance called Dump, or Dompe, which was a melancholy one. William Corkine published also in London, in 1610 and 1612, in two parts, "Ayres to sing and play to the Lute and Basse Violl, with Pavins, Galliards, Almaines, and Corantes for the Lyra Violl.

The following are the principal dance measures, sometimes called "ayres" or "airs" (a term derived from Italy), which were used by the instrumental composers of the sixteenth, seventeenth, and early part of the eighteenth centuries, sometimes alone, and later in a collection of lessons with a prelude, called suites de pièces. The titles were variously spelt at different periods and in different countries, but, despite their orthographic variations, they are always to be recognised. These airs are the Pavan, Saraband, Galliard, Chaconne, Coranto, Bourrée, Passepied, Passecaille, Passamezzo, Louvre, Menuet, Gavotte, Rigadoon, Tambourin, Ballet, Siciliana, Rondeau, Canaries,

Jig or Giga.

John Dowland, the famous lutenist-Shakespeare's friend-published, about 1603, a work with the following title: "Lachrymæ, or Seven Teares, figured in seven passionate Pavanes, with divers other Pavanes, Galiardes, and Allemandes set forth for the Lute, Viols, and Violins, in five parts." The Pavan, a grave and majestic dance, is supposed to have derived its name from pavo, a peacock, and to be of ancient Spanish origin. The Italians also lay claim to the invention of this dance as derived from Padua. It was a favourite measure of Francis I. and Henry VIII .- suited to kings and queens. It was performed by princes in their mantles, by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail; barristers performed the dance in their wigs and gowns; unprofessional gentlemen in full dress, with cap and sword. The Pavan is a slow, dignified movement in four minims, or four crotchets in a bar-a kind of slow march. It was succeeded by a dance of a lighter character in triple time called a Galliard.

In ancient times, in England and elsewhere, men of the gravest character did not deem it inconsistent with their professions to dance. The judges, in compliance with an ancient custom, danced annually on Candlemas-day in the hall of the late Serjeants' Inn. Sir William Dugdale, alluding to the ancient revels at Lincoln's Inn, says: "And that nothing might be wanting for their encouragement in the excellent study (the law), they have anciently had dancings for their recreation and delight. . . . Nor were these exercises merely permitted, but thought very necessary, as it seems, and much conducing to the making of gentlemen more fit for their books at other times; for by an order made 6th February, 7 Jac., it appears that the junior barristers were, by decimation, put out of commons for example's sake, because the whole bar gave offence by not dancing on Candlemas-day preceding, according to the ancient order of this society, when the judges were present: with this, that if the like fault were committed after-wards they should be fined or disbarred." Specimens seen in Stafford Smith's "Musica Antiqua;" in "Par- measure is bold and noble. It consists of four bars

thenia," the first book of virginal music ever printed, by William Byrde, John Bull, and Orlando Gibbons, the three most eminent masters of the period—1611; and in other works by the early English composers. It was usual to distinguish Pavans, Galliards, Corantos, and other dance measures, by associating them with the names of noted persons—thus: "King Harry the 8th's Pavyn;" "The Empororse Pavyn;" "The Earl of Salisbury's Pavan;" "Mr. John Langton's Pavan;" "The Earl of Essex, his Galiard;" "Captaine Piper, his Galiarde;" "Mr. George Whitehead, his Almand;" "Mr. Bucklon, his Almand." The Saraband, or Zarabanda, is a Spanish dance of great antiquity, derived from the Moors when they inhabited Spain. From that country it spread throughout Europe. It is a very slow dance, and the music is generally marked adagio; it should be a very expressive movement. As an additional proof of the Moorish origin of the dance, Sir John Hawkins states that a Saraband, danced by a Moor, was constantly a part of the entertainment at a puppet-show. It was danced to the accompaniment of the castanets, an instrument of percussion truly Moorish, formed of the wood of the chestnut tree—castaña. We are told that when, in the seventeenth century, Hamet-ben Hadji, the Moorish ambassador, visited England, an English beauty danced a Saraband before him, accompanying herself with "a pair of castanets in each hand, and that his Excellency was so entranced with her performance, and probably also by her beauty, that, as soon as she had concluded the dance, he ran towards her, took her in his arms, and kissed her, protesting that she had almost persuaded him he was in his own country."

The Saraband is usually the second measure in a suite de pièces. It is written in triple measure, either three minims or three crotchets in a bar, the last minim or crotchet being longer by a dot than the first. In Handel's first Opera, entitled "Almira," composed by him at Hamburg in 1703, there is a Saraband, the original of the very melodious air, "Lascia ch' io pianga," which, eight years later, he introduced into "Rinaldo," the first Italian Opera he produced on the London Italian stage. The vocal version of this expressive melody differs but slightly from the original instrumental composition. first few bars of the introduction to Beethoven's Overture to "Egmont" is of the same measure as a true Saraband. The ancient dance measures are again becoming familiar to musical ears since the revival of a taste for the fine old virginal, harpsichord, and violin music of Handel, John Sebastian Bach, Corelli, Tartini, Rameau, and other great masters of the seventeenth, and early part of the eighteenth centuries. After a long period of fulness, and perhaps of an exuberance of wealth in composition, a return to simplicity of form becomes as welcome as it is refreshing and invigorating to the spirit of a conscientious composer. The fine old dance measures of our musical ancestors, which have offered valuable suggestions to the great masters who flourished towards the end of the last, and in a part of the present century, may once more present ideas to more modern masters in composition, whose genius may possibly again develop them into great and enduring works, and perhaps invest them anew with hitherto undiscovered features. The dance measures of the sixteenth and seventeenth centuries will remain a standing protest against such modern compositions as are "without form, and void,"—music-chaotic, confused, and without grace and beauty.

The Chaconne was a famous dance of old Spanish-Moorish origin. Some have traced it to Persia and its name to shach-or shah-a king, and from thence of the ancient style of Pavan and Galliard are to be it has been termed a royal dance. Its musical

in slow triple time, which are varied without limit. The Chaconnes of Bach and Corelli for the violin, and those of Handel and François Couperin, are magnificent specimens of the measure. A Chaconne is to be found in Purcell's Opera of "Dioclesian," in four parts. The Passecaille, or Passacaglio, resembles it in some respects, being a short air with variations. They are both composed in the minor mode. In Handel's seventh suite de pièces for the harpsichord is a fine specimen of the Passecaille. The Passepied is a kind of quick minuet, usually written in three quavers in a bar. A Paspe is also to be found in Purcell's Opera just named. It is a brisk French dance, and was invented in Bretagne. In Playford's "Dancing Master," the seventeenth edition, there is a specimen of this dance measure, called also "A Pashe," written in ? measure, in fifteen bars; the first part ending in the dominant of the key, C. The dance is headed, "Longways for as many as will," which indicates a kind of country dance. At the foot are full directions how to perform the dance, which to me appear to be very complicated. Ferdinand Hiller and Edward Silas have composed some charming Passepieds, in which they have preserved the true character of the dance measure without a particle of plagiarism. The Passamezzo was a kind of indolent walking-something like the more modern quadrille. The Allemande was a production of Germany. Sir John Gallini, in his "Treatise on the Art of Dancing," describes the manner of its performance a century ago. He says: "Each man, holding his partner round the waist, makes her whirl round with almost inconceivable rapidity: they dance in a grand circle, seeming to pursue one another, in the course of which they execute several leaps, and some particularly pleasing steps when they turn, but so very difficult as to appear such even to professed dancers themselves. When this dance is performed by a numerous company, it furnishes one of the most pleasing sights that can be imagined." The Allemande is always the first movement in a suite de pièces. The Allemandes by Handel, Bach, Couperin, Martini, Corelli, Geminiani, and Rameau, are fine specimens of this class of composition. They are generally in the minor mode, and are characterised by much sentiment combined with dignity; although the constant flow of semiquavers when written in four crotchets in a bar, and quavers, when written in four minims, might appear to deprive it of sedateness of character. There are many specimens of Allemandes-called severally, Almands, Almaines, Almans—to be found in Stafford Smith's and Dr Crotch's specimens of ancient music, written in a different manner from the Allemandes of the great harpischord performers.

The next dance measure to be named is the Coranto, or Corante, or Courante. As its designation implies, it was a kind of running dance. It was very fashionable in the seventeenth and eighteenth centuries, and the specimens of the dance measure by the great masters of the olden time are numberless. Cardinal Aldobrandini, in his "Diary," gives an account of the festivities consequent on the espousals of Mary de Medicis with Henry IV. of France at Florence in 1600, when, by the way, was performed the first Opera in Italy—the "Orfeo," by Jacopo Peri. The Cardinal says: "The king began with the queen a Chiarentana, then followed a Galiardo; next came a Coranto, in which the gentleman, nearly running, leads his lady round in a circle and to the place where he wishes to set her. Here he seizes her, lifts her somewhat from the ground, and at the moment when she again stands on her feet, she is hurried on in a similar course by another partner. The gentlemen at last take their ladies under their arms, turn round in narrow circles, and lift them from

the ground in time to music. The king took part only in the first dance, moving and dancing and following the music with gesture and position."
The Lord Commissioner Whitelock, in the reign of Charles I., composed a Coranto which was very popular for thirty years. Charles II. was passionately fond of dancing and music. His knowledge of music was not extensive, but he could sing from notes with a voice which is described as a "plump bass." A letter written by him from Bruges to his friend Henry Bennett, afterwards the Earl of Arlington, contains the following directions: " Pray get me pricked down as many new Corantos, Sarabands, and other little dances as you can, and bring them with you; for I have got a small fiddler who does not play ill upon the fiddle." The musical measure of the Coranto is in three crotchets in a bar, or in three minims, with a constant flow of quavers or crotchets according to the time-signature of the composition, which may be written either in the minor or major mode. There are so many charming Corantos, pathetic, melodious, and elegant, in the suites de pièces of François Couperin, surnamed "Le Grand," of Handel, Henry Purcell, Sebastian Bach and his sons, Friedmann and Emanuel Bach, Gian Battista Martini, Rameau, Corelli, and others, that it is almost invidious to draw special attention to any one in particular. It was evidently a favourite measure with the old composers. The spirit and grace of the old Coranto measure is preserved in the minuet-movement in Mendelssohn's "Italian Sym-It may be traced also in many of the compositions of the great symphony-writers. The Lavolta, the precursor of the German Waltz, is mentioned by Massinger, and other dramatists of Shakespeare's time.

The Jig has always been a popular dance, and a popular musical measure in every European country. It is said to be of pure British origin. The measure has been very generally adopted by all the great composers of the sixteenth, seventeenth, and eighteenth centuries. It was generally written in \$\frac{a}{a}\$, or \$\frac{a}{a}\$ or

music can be heard.

Scotch jigs are mentioned by early English writers as well as by Burns, who, in his "Jolly Beggars," has:—

Wi' hand on haunch, and upward e'e, He crooned his gamut, ane, twa, three, Then, in an Arioso key. The wee Apollo Set aff, wi' Allegretto glee, His giga solo.

The Reel and Strathspey, peculiar to the Highlands of Scotland, bear no resemblance to the dance of any country, and the music which accompanies those deposition and provides and provides

dances is equally special and peculiar.

"Tullochgorum" is as fair a specimen of a Reel tune as can be named. The Strathspey is of the same musical measure, but slower in movement. "Tam's Highland Fling" well represents the Strathspey tune. Its title is doubtless borrowed from the little town of

that name in Invernesshire.

Notices of the old English and French dances are postponed to a future number. Space will admit but of a hasty glance at two dances of French origin.

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The Bourrée, the measure of which has become familiar to modern ears by frequent performances on the violin and pianoforte of some of Bach's fine specimens, was invented at Auvergne, where it was yet danced in the middle of the eighteenth century. Rousseau describes the Rigadoon as a lively dance, the air of which is in double time, and generally divided into two repeats, phrased in four separate measures, and commencing by the last note of the second time. The inventor is supposed to have been a professor of dancing named M. Rigaud. There is a Rigadoon in Handel's first German Opera, "Almira," and many favourable examples of this dance-measure in Playford's "Dancing Master."

The Siciliana was an ancient dance of Sicily. The old composers have profusely adopted the measure in their vocal as well as in their instrumental compositions. "Let me wander not unseen" (Handel) is a Siciliana. The Canaries is supposed to be of English origin. A specimen is to be found among François Couperin's compositions for the clavecin. Purcell introduced into his Opera "Dioclesian, or the Prophetess" (1691), among many dances, the Canaries, scored for two violins, tenor, and bass. It is a gay, melodious dance, always in brisk movement, written in three quavers in a bar, the first quaver in each bar being dotted. Shakespeare alludes to this dance as well as to the dance called the Brawl, of which Stafford Smith gives two specimens in his "Musica Antiqua," one slow, "for old people;" another more rapid, for "young married people." It was a dance characteristic of contenreign of Louis XIV., who was considered to be the finest dancer in Europe, the most favourite amusement at his court was the performance of dramatic pieces called Ballets. Dialogue was occasionally admitted into them, but dancing, gesture, and music were their salient features. The renowned master, Jean-Baptiste Lully, became celebrated for his music composed for those entertainments. Lully not only contributed in many ways to the improvement of instrumental music (he was the inventor of the Overture), but, in his capacity as director of the king's band, he, like the immortal Æschylus and Sophocles, had the arduous task not only of teaching the per-formers to play and to sing, but to instruct the dancers.

(To be continued.)

### THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT. No. IV.-BEETHOVEN.

It is unfortunate for such a purpose as mine that neither Herr von Köchel nor Dr. Ludwig Nohl was able to include in his published collection of Beethoven's letters more than a very few written during the sunny time of the composer's youth. We have learned to associate Beethoven so closely and unin-terruptedly with "storm and stress" that it is hard to believe there ever was for him a period when, to use a homely English saying, the Black Ox of Care had not trodden on his foot-a period when, as Carlyle puts it, "the sacred air-cities of hope had not shrunk into the mean clay hamlets of reality." the master must have had an experience common to us all, and if no record of it from his own pen exists, one essential means of estimating his character on the best of evidence is lost. As it is, the letters open painfully. We take them up expecting to find at the outset a cheery Beethoven, setting forth on his career

Instead thereof we hear a lad of seventeen talk of his declining health, complain of settled melancholy, and give reasons why he cannot repay certain borrowed monies. A grimly prophetic start truly! At once we are en rapport with the traditionary Beethoven, and know that the way along which we have to travel in his company will offer no relief from clouds and darkness.

Taking into consideration first the letters written between 1783 and 1815, two broad black lines are found running through them. The one signifies health trouble, the other money trouble. These were to Beethoven the "lines of fate"-the spectres that dogged his steps and never left him till he sank into his grave. Let us see how they arose, and mark the initial years of their victim's torment, taking the health trouble first. Beethoven seems always to have been sensitive as regards bodily ailments, if not absolutely inclined to hypochondriasis. We gather thus much from the letter referred to above, in which he addresses a Dr. Schade of Augsburg on the subject of his mother's death. The young musician, then seventeen years of age, having been summoned from Vienna to witness the last moments of his beloved parent, passed through Augsburg, and borrowed three carolins of the doctor for travelling expenses. In explaining why the money had not been repaid, we find him using such language as this: "I must tell you that from the time I left Augsburg my cheerfulness as well as my health began to decline; the nearer I came to my native city the more frequent were the letters from my father, urging me to travel with all possible speed, as my mother's health was in a most precarious condition. I therefore hurried forward as fast as I could, although myself far from well." Subsequently he adds: "I have passed very few pleasant hours since my arrival here, having during the whole time been suffering from asthma, which may, I fear, eventually turn to consumption; to this is added melancholyalmost as great an evil as my malady itself." It was of consumption that Beethoven's mother had died, and here we find the boy—for he was nothing more— morbidly anticipating a similar end, while actually suffering from symptoms which might have been caused by the influence of mental moods upon a sensitive nervous organisation. Consumption, as we all know, never laid its lank chill finger on the master, nor did it ever threaten him; but thirteen years later that happened which was almost worse than death. A letter written by Beethoven to his friend, Pastor Amenda, gives us the first intimation of the disease which barred against him the gates of the world of sound. He had long been aware of its insidious approaches, but had said nothing. Probably he had tried to keep the matter secret even from himself, shutting his eyes to it, and chasing away the horrible anticipations it must have excited. But the malady crept on, and at last Beethoven could no longer live without the sympathy of his kind. He felt, as we all feel under like conditions, a craving for human consolation. He must tell somebody; not however any of his friends in Vienna, the news would be sure to get abroad, and he shrank with infinite pain from such publicity. So the master unburdened himself to the worthy pastor in distant Courland, and here are his words, beginning with the pathetic cry, "How often I wish you were with me, for your Beethoven is very unhappy":-"You must know that one of my most precious faculties, that of hearing, is become very defective; even while you were still with me I felt indications of this, though I said nothing, but it is now much worse. Whether I shall ever be cured it remains yet with prospects coloured by the roseate glow of youth. to be seen: it is supposed to proceed from the state

of my digestive organs, but I am almost entirely recovered in that respect. I hope indeed that my hearing may improve, but I scarcely think so, for attacks of this kind are the most incurable of all. How sad my life must now be!" Diverging at this point to speak of his improved pecuniary condition, he soon returns to the all-absorbing theme: "Oh, how happy should I now be had I my full sense of hearing! I would then hasten to you; but as it is I must withdraw from everything. My best years will thus pass away without effecting what my talents and powers might have enabled me to perform. How melancholy is the resignation in which I must take refuge! I had determined to rise superior to all this, but how is it possible? If in the course of six months my malady be pronounced incurable, then, Amenda, I shall appeal to you to leave all else and come to me, when I intend to travel (my affliction is less distressing when playing and composing, and most so in intercourse with others), and you must be my companion. . . . You will not, I know, refuse my petition; you will help your friend to bear his burden and his calamity. . . . I beg you will keep the fact of my deafness a profound secret, and not confide it to any human being. Write to me frequently; your letters, however short, console and cheer me, so I shall soon hope to hear from you." With the utterance of this great cry, de profundis, the master seems to have found natural relief. His affliction was no longer a dreadful secret, gnawing, like the fox of the Spartans, at the very springs of life, and we soon find him discovering it to another friend, Herr Wegeler, but with an equally strong injunction against publicity: "That malicious demon, bad health, has been a stumbling block in my path; my hearing during the last three years has become gradually worse." He then goes on to speak of the various remedies tried by, amongst others, an army surgeon named Vering, and adds: "I certainly do feel better and stronger, but my ears are buzzing and ringing perpetually, day and night." He does not, however, feel very hopeful: "I can with truth say that my life is very wretched; for nearly two years past I have avoided all society, because I find it impossible to say to people, I am deaf. In any other profession this might be more tolerable, but in mine such a condition is truly frightful. . . . To give you some idea of my extraordinary deafness, I must tell you that in the theatre I am obliged to lean close up against the orchestra in order to understand the actors, and when a little way off I hear none of the high notes of instruments or singers. It is most astonishing that in conversation some people never seem to observe this; being subject to fits of absence they attribute it to that cause. I often can scarcely hear a person if speaking low; I can distinguish the tones but not the words, and yet I feel it intolerable if any one shouts to me. Heaven alone knows how it is to end. Vering declares that I shall certainly improve, even if I be not entirely restored. How often have I cursed my existence! Plutarch led me to resignation. I shall strive if possible to set Fate at defiance, although there must be moments in my life when I cannot fail to be the most unhappy of God's creatures. I entreat you to say nothing of my affliction to any one, not even to Lorchen. I confide the secret to you alone, and entreat you some day to correspond with Vering on the subject. If I continue in the same state I shall come to you in the ensuing spring, when you must engage a house for me somewhere in the country amid beautiful scenery, and I shall then become a rustic for a year, which and appear a misanthrope; and yet no one is in may perhaps effect a change. Resignation! what a miserable refuge! and yet it is my sole remaining one." lovely, fascinating girl who loves me, and whom I One hears in this letter the strong man's cry of love. I have once more had some blissful moments,

despair. It is evident that Beethoven's consciousness advised him better than the doctors as to the issue of his malady. He knew that hope, though talked about at present, had fled, and that nothing remained for him but such resignation as Plutarch could counsel and his own firmness of soul conquer. But that was not much. The master, looking into the future, could see himself defiant of Fate, or perhaps even acquiescing in its stern decree with the wisdom of Seneca when he said, "That which is a necessity to him who struggles is little more than choice to him who is willing." But he could also see himself at times "the most miserable of God's creatures," with no support from philosophy, and no innate sustaining power under the load of affliction. As regards the nature of his mental suffering, take the picture drawn in the quotation just made. Beet-hoven is fast becoming the "lion" of Viennese artcircles. Men and women are eager for his notice. To converse with him is an honour. But when they speak, he turns upon them eyes full of an expression not understood, and his lips remain firmly closed. "How absent he is!" they whisper, and turn away. Absent! Ah, if it could be only known how keenly he is present, and how, made conscious anew of his great trial, he, like another Job, is cursing the day wherein he was born! Who can gauge the anguish of such a man in moments like these? It belongs to himself alone, "and a stranger meddleth not therewith."

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A second and still more remarkable letter to the same friend (Wegeler) now invites notice. months elapsed between the two epistles, and in that time much had happened. Beethoven's deafness remained uncured, and the master cast about for new and strange remedies. "The ringing and buzzing in my ears," he wrote, "have certainly rather decreased, particularly in the left ear, in which the malady first commenced, but my hearing is not at all improved; in fact, I fear that it has become rather worse. . . . Vering will not allow plunge baths, but I am much dissatisfied with him; he is neither so attentive nor so indulgent as he ought to be to such a malady; if I did not go to him, which is no easy matter, I should never see him at all. What is your opinion of Schmidt (another army surgeon)? I am unwilling to make any change, but it seems to me that Vering is too much of practitioner to acquire new ideas by reading. On this point Schmidt appears to be a very different man, and would probably be less negligent with regard to my case. I hear wonders of galvanism. What do you say to it? A physician told me that he knew a deaf and dumb child whose hearing was restored by it in Berlin, and likewise a man who had been deaf for seven years and recovered his hearing. I am told that your friend Schmidt is at this moment making experiments on the subject." In this extract we have the first signs of the fretfulness and suspicion with which Beethoven regarded all efforts to serve him when the expectations of his impatient spirit were not at once met. But the tone of the letter is more hopeful, buoyant, and manly than that of its predecessor, for the simple reason that the master had fallen in love. He made no secret of the fact to Wegeler: "I am now leading a somewhat more agreeable life, as of late I have been associating more with other people. You could scarcely believe what a sad and dreary life mine has been for the last two years; my defective hearing everywhere pursuing me like a spectre, making me fly from every one,

and for the first time I feel that marriage could make me happy. Unluckily she is not of my rank in life, and, indeed, at this moment I could marry no one. I must first bestir myselfactively in the world. Had it not been for my deafness, I would have travelled half round the globe ere now, and this I must still do. For me there is no pleasure so great as to promote and to pursue my art." Under the influence of his new passion—a vain dream as it proved—Beethoven rose superior to affliction, for

"There is comfort in the strength of love;
'Twill make a thing endurable, which else
Would overset the brain, or break the heart."

We see this in the tone in which he refers to his future career: "I feel that my youth is only now commencing. Have I not always been an infirm creature? For some time past my bodily health has been increasing, and it is the same with my mental powers. I feel, though I cannot explain, that I daily approach the object I have in view, in which alone can your Beethoven live. . . . Oh, it is so glorious to live one's life a thousand times over! I feel that I am no longer made for a quiet existence." The exaltation of love appears in every line of this, but it only made more acute the pain of reflecting upon what might have been but for his affliction. Then the master cried, like another Paul: "O wretched man that I am, who shall deliver me from the body of this death?" Speaking of an invitation to revisit Bonn, he exclaims: "What would be my thoughts amid the glorious scenery of my fatherland?—thoughts alone of the happier future which would have been mine but for this affliction. Oh, I could span the world were I only free from this! . . . Were I only half cured of my malady, then I would come to you, and, as a more perfect and mature man, renew our old friend-You should then see me as happy as I am ever destined to be here below. Not unhappy. No; that I could not endure. I will boldly meet my fate; never shall it succeed in crushing me." A little while longer and the clouds settled thicker and darker than ever above the unhappy composer's head. In the early part of 1802 he was taken ill, and after gaining much benefit from the treatment of Herr Schmidt -the surgeon already mentioned, to whom was dedicated the Trio, Op. 38—he removed to Heiligenstadt for country air. But nothing could cheer him in the absence of hope about his deafness. And there was no hope. Not a ray lightened the prospect of his future years. Was life worth having under the circumstances? Was it not better to shuffle off so heavy a mortal coil in hope that the burden of the Hereafter would be less, since it could not well be Beethoven discussed the question with greater. Beethoven discussed the question with himself. Disappointment and Despair urged him one way, Art and Virtue prompted the other, and they conquered. But the struggle left the master a wreck, anticipating death as a release, and only anxious to set himself right with a world he had refused to take into his confidence. It was under these conditions that he wrote the famous letter to his brothers Carl and Johann, a letter to be opened when he had passed away, and therefore embodying, we may presume, his most genuine feeling. There is something inexpressibly pitiful in the cry with which it opens: "Oh, ye who think or declare me to be hostile, morose, and misanthropical, how unjust you are, and how little you know the secret cause of what appears to you! My heart and mind were ever from childhood prone to the most tender feelings of affection, and I was always disposed to accomplish something great. But you must remember that six years ago I was attacked by an incurable malady, aggravated

the conviction of a lasting affliction, the cure of which may go on for years, and perhaps after all prove impracticable." This was the revelation he had to make to the world—the great secret he so long kept locked within his breast, or only confided to two or three distant and faithful friends. The mere statement would surely have sufficed; but Beethoven went on to dwell with painful minuteness upon the miseries he suffered: "Alas! how could I proclaim the deficiency of a sense which ought to have been more perfect with me than with other men-a sense which I once possessed in the highest measure, to an extent, indeed, that few of my profession ever enjoyed. Alas! I cannot do this. Forgive me, therefore, when you see me withdraw from you with whom I would so gladly mingle. . . . Completely isolated, I only enter society when compelled to do so. I must live like an exile. In company I am assailed by the most painful apprehensions, through the risk of my position being exposed." In the country wretchedness still flowed from the same prolific source: "What humiliation when any one beside me heard a flute in the far distance and I heard nothing, or when others heard a shepherd singing and I heard nothing. Such things brought me to the verge of desperation, and well-nigh caused me to put an end to my life. Art! art alone deterred me. Ah, how could I possibly quit the world before bringing forth all that I felt it was my vocation to produce?" No; Beethoven, who had then begun the Eroica Symphony, remained faithful to his mission. He would "suffer and be strong," but ready for death in God's own time: "I joyfully hasten to meet Death. If he come before I have had the opportunity of developing all my artistic powers, then, notwithstanding my cruel fate, he will come too early for me, and I should wish for him at a more distant period; but even then I shall be content, for his advent will release me from a state of endless suffering. Come when he may, I shall meet him with courage." Meanwhile, the master invoked the aid of sublime Patience: "It is decreed that I must now choose Patience for my guide. This I have done. I hope the resolve will not fail me stedfastly to persevere till it may please the inexorable Fates to cut the thread of my life. Perhaps I may get better; perhaps not. I am prepared for both." On the outside of this affecting letter, and at a later date, when the prospect was blacker than ever, Beethoven added the words of an "exceeding great and bitter cry": "The fond hope I brought with me here (Heiligenstadt) of being to a certain degree cured, now utterly forsakes me. As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage that so animated me in the lovely days of summer is gone for ever. O Providence, grant me one day of pure felicity! How long have I been estranged from the gladness of true joy! When, O my God! when shall I again feel it in the temple of nature and of man? Never! Ah, that would be too hard!" The master now knew the worst. The inevitable had revealed itself in all its grim proportions, and thenceforth his letters contain but few and slight references to the cause of so much misery. Writing to the Baroness von Drossdick about 1809, he says: "I live in entire quiet and solitude, and even though occasional flashes of light arouse me still since you all left this, I feel a hopeless void which even my art, usually so faithful to me, has not yet triumphed over." To Wegeler he remarked later on: "For the last two years my secluded and quiet life has been at an end, and I have been forcibly drawn into the vortex of the world: though as yet I have attained no good result by unskilful physicians, deluded from year to year, from this—nay, perhaps, rather the reverse. Still, I too, by the hope of relief, and at length forced to should not only be happy, but the happiest of men, if

a demon had not taken up his abode in my ears. Had I not somewhere read that a man must not voluntarily put an end to his life while he can still perform even one good deed, I should long since have been no more, and by my own hand too. Ah, how fair is life! but for me it is ever poisoned." In the first letter to Bettina Brentano, the composer's life trouble is also more than once referred to: "I am a wretched creature," he writes, "and yet I complain of others. . . . . Hope sustains me, as she does half the world; through life she has been my constant companion, or what would have become of me?"

(To be continued.)

### MUSIC AT THE PARIS EXHIBITION.

In the original design of the French Exhibition of 1867 music prominently figured, a series of performances on a varied scale having been contemplated. But little or nothing came of it. The Imperial Commission bit by bit abated their scheme, difficulties arose as to the apportionment of the funds accorded, and finally the mountain brought forth the smallest of mice. This precedent may have had some in-fluence upon the present Commission. We cannot say. But anyhow they did nothing for the exposi-tion of music as an art till a comparatively recent date. Then, however, as though bent upon retrieving the fiasco of 1867, the authorities set to work in good earnest by appointing a Commission des Auditions Musicales, having MM. de Chennevières and Ambroise Thomas as presidents, and including among its members MM. Jules Cohen, Deldevez, Délibes, Gounod, Guilmant, Halanzier, Massenet, Saint-Saëns, and Wekerlin. The general idea which these eminent gentlemen were desired to carry out aimed at the representation of music in all its elevated forms, but especially at the encouragement of living composers, without losing sight of great and accepted classical works. With this comprehensive direction, and an assurance that 250,000 francs had been set apart for the encouragement of French music, the Commissioners were dismissed to their task.

The first subsequent act was the appointment of six sub-committees: No. 1 being charged with the finances and general administration, No. 2 with the Sociétés libres Françaises and foreign music, No. 3 with organ music, No. 4 with chamber music, No. 5 with the Orphéon Societies, and No. 6 with popular and national music. Each of these made a statement in due course to the Commissioners, who embodied it in a general report to the Government. That report having been "seen and approved," and published to the world, is now authoritative. From it, therefore, subject of course to modification, we may obtain a clear idea as to the musical

department of the Exhibition.

The Financial Committee decided as follows: first, to engage an orchestra of 350 executants—band 150, chorus 200; second, to give ten concerts of French music with orchestra alone, or voices and orchestra combined, in the Grande Salle des Fêtes of the Trocadero, setting apart for that purpose 181,000 francs; third, to spend 10,000 francs upon concerts of French chamber music, 30,000 francs upon the choral music of the Orphéon Societies, &c., 4,800 francs upon organ performances, and 3,000 francs upon popular and national music. These arrangements, with expenses incidental thereto, will absorb the quarter-million of francs put at the disposal of the Commission.

The second sub-committee, of which M. Gounod was honorary president, found some difficulty in

dealing with the matter of foreign music. They started with the notion that grave inconvenience would arise from the employment of the Exhibition orchestra in the performance of such music, and concluded that the best plan was to invite foreign orchestras to attend, give them the free use of the Grand Salle, and leave them to make what they could out of the speculation. By this plan alien composers would be able to rehearse their works at home, and preserve tor them an interesting and varied national character. The idea was, no doubt, an excellent one, but when the delegates from abroad met their French colleagues it soon appeared impracticable. No assurance could be given as to the co-operation of foreign orchestras, and rather than forego the plan of an international exposition of music the committee determined that the Exhibition orchestra should be placed at the disposal of foreign composers for a series of ten concerts, no nation to claim, in the first instance, more than one, or to be allowed more than three rehearsals, and all responsibility in connection therewith to rest upon the delegates of the nations concerned. This, however, was not to exclude other orchestras if any chose to attend, and the committee point with pleasure to the action already taken by the Viennese Philharmonic Society in view of a series of performances in the Grand Salle. It is perhaps a vain hope that the orchestra of the Crystal Palace may be sent over by the subscriptions of our musical public; but England ought at least to be represented at one of the ten concerts, and Messrs. Arthur Sullivan and Cunliffe Owen, our delegates, may depend upon it that so much, if not more, is expected.

The sub-committee for organ music, presided over by M. Guilmant, had a very brief report to make. They recommend a series of performances "semblables aux séances connues en Angleterre sous le nom de Recitals," the public to be admitted without

payment.

The fourth sub-committee, having in charge the interests of chamber music, announce arrangements for sixteen concerts in one of the smaller halls of the building, seven places in the sixteen programmes being reserved for unpublished works, to be chosen by a jury of taste. These concerts will take place every Friday from June 7 to September 20.

Among the arrangements made by the fifth subcommittee is a grand festival and international competition of Orphéon and other choral societies, to be held on July 21 and two following days. A festival of fanfares and military music is also proposed for

three days in the month of September.

The report of the sixth sub-committee states that Austria-Hungary, Russia, Sweden, and Norway are arranging to have their national music represented at the Exhibition. But nothing in this department has as yet been decided, owing to the difficulty of making the requisite preparations.

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Such, in brief, is the plan upon which music will be represented at the new World's Fair; and few will dispute that it does honour to the spirit and artistic zeal of our neighbours. The result cannot be foretold, but we shall watch the matter closely and keep our readers well informed with regard to it.

## EXPERIMENTS ON ANCIENT INSTRUMENTS. By W. H. STONE.

THERE is something weirdly attractive in endeavouring to elicit from an old musical instrument its long silent and forgotten tones. Whatever opinions individual musicians may hold as to the "music of the future," it is undeniable that the music

of the past, thus made present to us, carries with it a fascinating savour of antiquity. It is not unlike the abstracted forgetfulness of things around which is instinctively produced in the mind of a scholar by the realistic pictures of Gerôme or of Alma Tadema. Whether we see the gladiators "Morituri" saluting the bloated Cæsar, the matrons turning down their thumbs as death-warrant of the craven fighter, or the too lithe and pretty Tibicina, with double pipe in hands and capistrum round her rosy cheeks tripping in the wedding procession, we cannot but feel ourselves transported to the time when all these things were real and of everyday occurrence. To the mind of a musician "the sound of a voice that is still" for over three thousand years is perhaps even more full of association and ideality. An interesting study in this department has recently been added to our former stock by M. Victor Mahillon, the Conservator of the Museum attached to the Conservatoire of Music at Brussels, and by M. Gevært, its well-known Director. These gentlemen undertook to determine the tone and compass of one or two of the four ancient flutes preserved in the Museum at Naples. "In making a copy of a Pompeian flute," says the Pall Mall Gazette of March 18, "M. Mahillon had a great difficulty to contend with, as they were all unfortunately incomplete with regard to the reed." The flute, or rather reed-pipe, which he undertook to examine measures exactly twenty-one English inches, is entirely of ivory, the bore cylindrical throughout its length, and the ivory tube is covered with metallic rings of bronze and silver, which turn to the right and left, but are kept from moving up and down by a fixed ring below them holding them in their respective positions. By means of these turning sockets, which are each pierced with a side hole establishing connection with the corresponding hole in the ivory tube, the performer was able to exclude at will sounds he

did not wish to employ.
"It is plain," says M. Mahillon, "from the shape, that the instrument was intended to contain a reed, but the question was, what sort of reed?" He was, however, acquainted with the Egyptian Arghoul flute, which is of cylindrical bore, pierced with lateral holes like the Pompeian. No doubt the latter is of Greek origin, though, like other Greek instruments,

originally borrowed from Egypt.

M. Mahillon chose the reed of the Arghoul, which is of the "striking" or "beating" kind, and after one or two trials, succeeded in making the pipe speak as he desired. He chose the single instead of the double reed, like those of the oboe and bassoon, on account of the two latter being always connected with conical and not cylindrical tubes. Admitting that the chromatic scale was known to the ancients, and the division of the tube by thirteen rings being given, it was permissible to believe that the right reed was found if the thirteenth sound was the octave of the first. This being done, B on the second line of the bass clef was obtained as the grave or lowest note of the instrument; by opening successive lateral holes, the following sounds were produced: C sharp, D, E, F, F sharp, G, G sharp, A, B flat, B natural. The absence of the C and D sharp is accounted for by the fact that the second and fifth of the rings are not bored. The hole which on being opened gives B flat, is on the other side of the instrument, and is closed by the thumb of the left hand. When the ring which opens the A is turned round, it opens a lateral hole pierced in the tube a little above that which gives G sharp, and produces a second G sharp a little higher than the

Since the first experiment M. Mahillon has recon-

using the beating reed of the Arghoul, and has obtained the following sounds:—B, C, C sharp, D, D sharp, E, F, F sharp, G, G sharp, A, B flat, B natural, C, C sharp.

M. Mahillon has also made copies of the Roman trumpets in the Museum at Naples, and has found them to have the following compass, starting from G below the line in the treble clef, B, E, G, B flat, C, D, E, F sharp, G, the real effect being just a quarter of a note below that written.

It is curious to compare the description of the pipe here given with that of the Roman Tibia, of which Horace speaks. Referring to the good old

times, he says :-

Tibia non, ut nunc, Orichalco vincta, Tubæque Æmula, sed simplex, et parva, foramine pauco.

The words "orichalco vincta," usually supposed to indicate a combination of bronze with more precious metals, correspond well with the "metallic rings of bronze and silver" described above.

It will be remembered that Mr. W. Chappell brought a similar set of experiments before the notice of the scientific public at the Loan Exhibition at South Kensington in 1876, in conjunction with the writer. He experimented on some Egyptian pipes found in the tombs. "It was the custom," he says, "of the Egyptians in the early dynasties of the empire to leave a pipe in the tomb of a deceased person, and to lay by it a straw of barley, by which the player might make fresh reeds when he awoke." Copies of these pipes from the British Museum and that at Turin were fitted with reeds made from fresh green straw, cut at a knot, with a single beating vibrator cut from one side, just in the fashion that children still make them in the fields. One pipe has six notes in the major scale, another has a diatessaron with the semitone at the top, none of them possesses the whole octave. They evidently represent a far earlier condition of the musical scale than the Roman instrument. The writer has since found an interesting coincidence which throws considerable light on another Egyptian instrument preserved in the British Museum. It consists of a large bored flute with four finger holes, but no lateral embouchure for the lips. In consequence of this deficiency it had been considered by Dr. Birch, the learned Egyptologist, as probably a forgery. But Mr. Girdlestone, of the Charterhouse, brought to the writer from a trip on the Nile an exactly similar instrument, except that it possessed six finger holes. On examination, the top rim of the tube was found to be thinned to a feather edge; it was also found that a stream of air directed against this produced a perfectly appreciable note. It thus appears that the Nay, as it is called-still played on the banks of the Nile-is a lineal descendant of its older progenitor now in the British Museum, with the exception of the enlarged scale. On looking at the plaster mural pictures, also in the Museum, the oblique manner of holding the instrument so as to allow the stream of air to impinge on the sharpened upper margin is perfectly distinct.

When we find that so accomplished an author as Charles Lamb, in his "Chapter on Ears," tells us that although he often attempted to whistle "God save the King," he never arrived "within many quavers of it," and that sometimes on hearing music he contrived to guess at the "thorough-bass," we cease to wonder at the mistakes we meet with on musical matters in the works of other writers. But then we must remember that Charles Lamb did not occupy the position of musical critic, and the frank acknowledgment of his ignorance of the art therefore causes But if persons undertake to write upon no surprise. structed the most perfect of the four flutes, again music with the ostensible purpose of instructing

others, we reasonably imagine that they have some special qualification for the task. We have frequently quoted some of the peculiar criticisms which appear in the local newspapers; and now we have before us a colonial journal containing a notice upon the performance of the "Messiah," which is printed as a "leader." After stating that part of the success of the work was owing to the atmosphere being "peculiarly vibratory," a compliment is paid to the singers, who, being "ladies and gentlemen," are said not to "live fast and immoderately, as most artists do, to keep up the due tension of the vocal chords and pulmonary endurance." "Our amiable amateurs," says the critic, "sang free and easy," and produced their effects by "reaching within the precincts of the soul of every appreciative person present." The air "Comfort ye, my people," "was brought out in full body of note by a barefaced youth, who would have silenced his father had he been a musician." The choruses were "marvels of precision, comparable to circles interlacing, as the orbits of the heavenly bodies," and "the basses were as full and imposing as any lion of a John Bull can be expected to take in his basement stand, even in music." Only once "the basement stand, even in music. Only size organist failed to give the key-note of a chorus; but the gents soon got into tone." "Specially speaking," it is said, "Handel is immortal in his 'Hallelujah on his finishing that he must have felt faint." confess to a similar sensation upon finishing this notice upon it.

In a recent number of the Tonkunst, published at Königsberg, the following paragraph appears: "Reading in the London Musical World the advertisements of both the Royal Academy (of Music) and the London Academy, one cannot help discovering from their tenor how much better the former is situated in comparison; for while the latter seeks to make matters particularly easy to their pupils the former proceeds with great independence. This is owing to the 'immediate patronage of her most gracious majesty' the Queen and her family. But is it right that the heads of state should be drawn into school competition?" The writer of the article then goes on to say that "this speculative use made of the highest names" has its drawbacks; and points out (with reference to the probability of this "English peculiarity" being introduced into Germany) that "the names of those who are called upon to occupy the foremost position in the state should be more respected." Now it is very natural that the editor of a foreign journal, seeing two academies advertised side by side in an English newspaper, with a list of professors occupied in the educational department of each institution, should conclude that they were on an equality in position; and he might reasonably wonder that one only should be under Royal patronage. We hasten, therefore, to inform him that the Royal Academy of Music was formed in 1823, the King being one of its most earnest patrons; that in 1830 it was incorporated by Royal Charter as a national institution; that it has produced very many students who have achieved a world-wide reputation, and that the patronage of the reigning Royal family has been accorded to it from its foundation. The London Academy of Music, on the contrary, is the private speculation of an artist who has always been himself at the head of it, and who engages a staff of pro-fessors on his own responsibility. The author of the remarks we have quoted will see therefore that the Royal Academy of Music makes no "speculative use of the highest names," but merely announces the fact that it is a chartered institution, and publishes a list of those who have ever been its warmest supporters.

WE have lately had occasion to comment upon the proceedings of a trial in which it was proved that plates with the name of Broadwood were manufactured for the purpose of "putting on old pianos," and that others which contained the words "Collard and Collard model" (with the word "model" in very small letters) were used by makers of pianofortes shaped like those of Messrs. Collard. A recent case, however, which was tried at the Manchester assizes, enables us to say a word in defence of a tradesman who was himself deceived as to the real value of an instrument. It appears that a solicitor owned a violoncello which he believed was a genuine Stradivarius, and that a well-known collector of musical instruments commissioned a dealer to buy it for a very large sum, which he did, obtaining a receipt from the possessor of the cello in which he spoke of it as a Stradivarius. Some time afterwards the collector had occasion to dispose of his instruments, and before the sale several experts pronounced that instead of being a Stradivarius the cello was by an inferior maker named Ruggerius. The dealer, who found his credit at stake, immediately entered an action against the solicitor; but as neither plaintiff nor defendant could be pronounced legally to blame, it was suggested that the matter should be settled by arbitration, which was accordingly done. Now it is obvious that, although the purchaser was deceived in this transaction, there was no dishonesty on the part of either the dealer or the owner of the instrument; and we cannot but think therefore that, as the value of a stringed instrument can only be determined by the opinion of competent judges, the mere unsupported word of a dealer should have but little weight. Had the "experts," for instance, tried this doubtful cello before instead of after its purchase by the collector, its worth would have been decided, the dealer and the solicitor would have been undeceived as to its origin, and the vexatious action would never have been brought.

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THOSE composers who write especially to supply the wants of the day should take a lesson from the catalogues of the American publishers; for, if we may look upon the one now before us as a fair specimentermed a "live list" of the works of those "most wide awake to the demands of the times "-it will be at once seen how much the effect, even of a catching title, may be heightened by a racy little description of the general character of the pieces. For example, "The Alpine Shepherd's Lament. An Arcadian Shepherd with his flock. Sweet music. We lament when it is over;" "Unique Galop. Brilliant Galop, with a strange, bad, bright face on the title;" "Diamond Eyes, Polka Redowa. The owner of the eyes in question will delight to dance to it;" "Musical Echoes, Mazurka. The Mazurka furnishes the romance to dance music, and this does it finely;" "Benedictus, Sacred Quartett, Blessed be the Lord, &c., with fine music;" "Silver Moon Reverie. Very bright reverie, with arpeggios, tremolos, &c.;" "With Chime and Song, Concert Polonaise. A little of the Chimes, and a great deal of the bright Song." Then some of the headings of this catalogue of "new music" are also, we presume, "adapted to the demands of the times;" for "A Rich List" of pianoforte music and "Neat Pieces for List" of pianoforte music and "Neat Pieces for Violin and Piano" would hardly perhaps appropriately describe the old-world compositions of those who worked for the art rather than the market. Attention must also be drawn to a remark upon one of the vocal pieces, "Take this letter to my Mother," which is termed, "One of the 'Mother' songs that always reach the heart," so that there is evidently a growing tendency to classify those effusions which especially illustrate the domestic affections.

### CARL ROSA OPERA COMPANY.-ADELPHI THEATRE.

HERR IGNAZ BRÜLL'S Opera, "The Golden Cross," produced on Saturday the 2nd ult., achieved a success which has thoroughly endorsed the verdict pronounced upon it in Germany. The Overture was encored, most of the principal pieces were enthusiastically applauded, vocalists, composer, the author of the English adaptation (Mr. Jackson), and Mr. Carl Rosa were called upon the stage, and bouquets were thrown to the two ladies who contributed by their excellent singing to so triumphant a result. But in proof that we gauge these wild demonstrations of delight at their true value we may at once adduce the incontrovertible fact that the feeblest numbers in the whole work were those which were redemanded. No doubt Herr Brüll, like many clever men before him, has been placed in a false position by his critics. He has been termed the "German Auber," and has also been hailed as the worthy successor of Lortzing and Nicolai, praise which we should think could scarcely have been bestowed upon a composer so lacking originality, save by those who, heartily wearied of the pretentious modern German school, are glad to welcome any writer who will condescend to colour his libretto with simple, pleasing, and tuneful music. That Herr Brüll has done this we willingly admit; that there is a fluency in his writing, an occasional proof of his power of appropriate orchestration, and, especially in the finale to the first act, evidence of a knowledge of dramatic effect we also allow; but that those who know the light Operas of Auber, Nicolai, Flotow, or even Adolph Adam, will accept the "Golden Cross" at the German valuation we should be sorry to think and, in spite of its great success, by no means inclined to believe. The story is extremely simple. In a village about twenty-eight miles from Paris, a young peasant, who is about to be married, has been drawn for the conscription, and is on the point of going with the army of Napoleon to Russia, when his sister, declaring she will give the golden cross she wears to anybody who will take her brother's place and that she will bestow her hand upon him when he returns, a substitute is found, and the first act ends with the departure of the troops. In the second act the remnant of the army returns; Gontran, the bearer of the golden cross, having been wounded in the war has been nursed by Christina, who is perfectly ignorant that her patient is the unknown one to whom she has plighted her troth. On his recovery he makes himself known, but as he cannot produce the token, having, when believing himself dying on the field of battle, entrusted it to a comrade, it is not until the arrival of the old crippled Sergeant Bombardon, who possesses the cross, that matters are satisfactorily explained. The Overture but faintly shadows forth the quality of the music which follows; for, in addition to its triviality, the monotony induced by the rigid adherence to one key is positively wearisome. The first act contains some of the best numbers in the Opera. Passing over the somewhat trifling Chorus of Maidens, with the incidental solos, we may select for special notice a melodious Romance for Christina, "Still young;" the ensemble following the weak (but encored) tenor song, "What is life;" portions of the duet, "Halt! front!" for the Sergeant and Goutran, and the whole of the finale, which is not only the gem of the act, but of the whole Opera. In the second act a Romance, "Shall I, her simple heart compelling," for Goutran, is one of the most pleasing pieces, an unexpected change of key happily expressing the feeling of the words, and the entire song, indeed, being as fair a specimen as can be selected of the composer's style. The duet for Gontran and Christina, "Tell me, will our parting grieve thee," is somewhat too suggestive of Gounod to pass unnoticed; and Bombardon's song, "Three years have writ," although dramatic and well-written in parts, also calls up reminiscences which made us doubtful whether Brüll or Auber had the greater share in the composition. As we have already said, the reception of the opera was such as to lead us to believe that a great work had been placed before us; and if such enthusiasm can only be supported, Mr. Carl Rosa may well afford to pay but small

materially increased her reputation, both by her singing and acting, in the part of Christina; Miss Josephine Yorke, as Theresa, was all that could be desired; Mr. Maas displayed a good tenor voice as Gontran, although at present he has but few requisites for an actor; Mr. Aynsley Cook, as the bluff Sergeant Bombardon, over-acted and over-sang the character, as is usual with this clever but too demonstrative artist; and Mr. Snazelle, in the small part of Nicolas, gave his music with good taste and feeling. The work was well placed upon the stage, and the orchestra thoroughly efficient in every department. The début of Madlle. Fechter, daughter of the well-known actor, as Marguerite, in Gounod's "Faust," was more successful in a histrionic than a vocal sense. The charm of her acting in every phase of the character made itself so felt throughout the house that regret was universally expressed at the weakness of a vocal organ which had evidently been well trained, the high notes especially being exquisitely pure and sympathetic. In less exacting parts we have no doubt that Madlle. Fechter will yet win her way; but the real physical power absolutely demanded for Marguerite places it at present beyond her reach. Mention must be made of the excellent singing of Mr. Maas in the character of Faust, and the Mephistopheles of Mr. F. H. Celli must also be most warmly commended. "The Lily of Killarney," "The Bohemian Girl," and "The Flying Dutchman," have been included in the répertoire, and overflowing houses have rewarded the indefatigable and praiseworthy exertions of the lessee, whose excellent conducting contributes materially to the success of the performances.

### SACRED HARMONIC SOCIETY.

DR. CROTCH'S Oratorio, "Palestine," revived by this Society in 1874, was repeated on the 1st ult. with a success which cannot but be regarded as a protest against the oft-repeated assertion that English music is but coldly accepted by English audiences. True it is that the applause was not such as we are accustomed to hear in the concert-room, but it must be remembered that many of the subscribers to this Society approve not the system of receiving sacred works with those audible demonstrations of delight which they would award to secular ones, and we judge therefore by those half-subdued expressions of gratification which the excessive beauty of the various pieces elicited from every attentive listener in the room. The name of Dr. Crotch is but little known to the rising generation, and it required therefore the presentation of a work of such unquestionable power as "Palestine" to prove that he was any more than Professor of Music in the University of Oxford, and an acknowledged authority on the theory of his art. Let us at once say that his style is doubtless based upon that of Handel, but that he is in the slightest degree an imitator we emphatically deny. As a rule his choruses are broad, massive, and worked throughout with the hand of a consummate master, some indeed being so perfect both in conception and treatment as to justify us in saying that they might have been written by his great predecessor; but in no place are we reminded that he has relied for effect on a copy, or even a paraphrase, of the thoughts of another. The instrumentation is extremely full, occasionally even redundant, considering the time at which the Oratorio was written; but generally the orchestral colouring, especially in the choral portions, is most appropriate, the instances being rare indeed where we could desire that the brass had been more sparingly used. Perhaps the most conventional portion of the work is the Overture, which, opening with a Larghetto in C minor, is followed by the traditional Fugue and a melodious Andantino (all in the same key), a bright episode in the tonic major, and a few concluding bars in the original key. Once firmly grasping the spirit of his text, however, the composer thinks only of its sympathetic expression; the opening Air and Chorus, "Reft of thy sons," being a truly eloquent setting of the mournful words, and affording a good proof of the earnestness with which the author entered upon his task. The Choruses—"Oh, happy once," with its fine contrapuntal effects and skilfully contrasted accompaniments; "Oh, feeble boast," in which the trumattention to the critical few who, like ourselves, have but accompaniments; "Oh, feeble boast," in which the trumthe interests of art to maintain. The general performance pets and horns are used with much judgment; "Hence all of the Opera was extremely good. Miss Julia Gaylord his might," a piece containing some of the boldest writing

in the Oratorio; and "He comes," the jubilant character of which is most successfully sustained--may all be cited as examples of the composer's command of vocal and orchestral resources. Then for melodious beauty and broad dramatic effects the Choruses, "Let Sinai tell," "Then the harp awoke" (commencing with a bass solo), "Nor vain their hope," and "Be dark, thou sun," claim so high a rank, even as abstract choral pieces, that we cannot but marvel how they can have been suffered to fall almost into oblivion. The charming Quartett, "Lo, star-led chiefs," and the Quartett, with Chorus, "Then on your tops," have occasionally been heard apart from the Oratorio; but that the beautiful Quartett and Chorus, "Be peace on earth," and the Air, with Semi-chorus, "In frantic converse," with the deeply pathetic choral passages, "The voices of the dead," should not have engaged the attention of our Choral Societies seems almost inexplicable. The solos are, perhaps, as a rule scarcely equal to the choral pieces; but many of them are extremely melodious, "O Thou, their Guide," "E'en they who dragged," and "No more your thirsty rocks," for soprano, "Did Israel shrink?" and "Vengeance," for tenor, and "Ah! faithful now no and "Vengeance," for tenor, and "An'! faithful now no more," for bass, being especially worthy of individual mention. The principal singers—Miss A. Williams, Miss Julia Elton, Miss Ellen Horne, Mr. Cummings, Mr. Santley, and Mr Maybrick—were thoroughly efficient, Miss Williams materially increasing her reputation by her excellent delivery of the trying soprano music, and Mr. Santley gaining an enthusiastic encore for his artistic rendering of the air, "Ah! faithful now no more." The orchestra, although occasionally too loud, especially in the more quiet concerted pieces, gave generally much effect to the rich instrumentation which pervades the work; and the choir afforded ample evidence of the careful training of Sir Michael Costa, who conducted the Oratorio as if it were a labour of love.

### PHILHARMONIC SOCIETY.

THE second Concert of the season was given on the 28th of February, an interesting feature in the programme being Schumann's "Overture, Scherzo, and Finale," a work reflecting the brightest and happiest days of the composer. The genial and melodious character of these movements, and the clearly defined purpose throughout the composition, make us wonder why the word "Symphony" should not have been applied to it, for assuredly it is as complete as many works which bear this more ambitious name. The Scherzo has a fascinating subject, with which the Trio, in the tonic major, forms a charming contrast; and the final movement, constructed on a somewhat novel model, and largely developed, forms a fitting termination to one of the most characteristic of the many works composed by Schumann during the most productive year of his too short career. The other orchestral works were Beethoven's Symphony in A (No. 7) and the Overtures to "Ruy Blas" (Mendelssohn) and "Guillaume Tell" (Rossini), in all of which the orchestra exhibited signs of improvement, although the want of delicacy is still apparent. In the rendering of Sterndale Bennett's Pianoforte Concerto in F minor Madame Arabella Goddard showed not only that her executive power is as perfect as ever, but that her appreciation of a composer whose works it has ever been her delight to interpret deepens with time. The Barcarole was a marvellous specimen of a chaste and refined style which, if we may judge from some recent performances, seems fast departing; and the last movement was given with an impetuosity and perfect command of the varied shades of tone which elicited a storm of applause as enthusiastic as it was well deserved. Madame Edith Wynne was the vocalist. At the third Concert, on the 14th ult., Herr Ignaz Brüll gave a brilliant and artistic rendering of Schumann's Pianoforte Concerto in A minor, Haydn's Symphony, Letter Q, and Mendelssohn's "Italian" Symphony being also included in the programme. The vocalist was Mr. Santley. At both these concerts Mr. W. G. Cusins conducted.

### MR. HENRY LESLIE'S CHOIR.

THE first of the four subscription Concerts took place on the 26th of February, the programme being well selected for the pianoforte by the accompanist, also par excellence, Sir

the display of the choir. Prominent amongst the sacred compositions given were Walliser's Motett "Gaudeat in Cœlis," which was excellently sung, and the Motett of Bach "The Spirit also helpeth us," the excessive difficulties of which, although still baffling the laudable attempts of the choir to secure a perfect rendering, were wonderfully well surmounted. Amongst the Madrigals and Part-songs we may especially mention "Oh, fading joy," by the late Mr. Charles Lucas, a very successful example of the modern Madrigal; two other works of the same class, "Fair Daffodils" (by Mr. Hubert H. Parry), and "If I had but two little wings" (by Mr. J. F. Barnett), which was redemanded, and "Cherry Ripe," skilfully arranged as a Part-song by Mr. Leslie, the above-mentioned pieces being performed for the first time. Miss Robertson, Miss F. Robertson, and Mr. Forington were the solo vocalists, the first-named artist eliciting the warmest demonstrations of approbation, especially for her facile rendering of Persiani's variations on Paesiello's air "Nel cor più." Mdlle. Debillemont played three pianoforte solos with but small effect amongst the musical portion of the audience.

### MADAME VIARD-LOUIS'S CONCERTS.

THE second of these Orchestral Concerts was given on the afternoon of the 5th ult., the choice of pieces and their generally excellent rendering justifying a larger attendance than was assembled on the occasion. A novelty in the programme was a Minuet and Trio by Mr. Ebenezer Prout, the melodiousness of which, apart from its masterly instrumentation, ensured its cordial reception. The spirit of the old dance has been happily caught, and the Trio forms an effective contrast, a brief coda giving a satisfactory conclusion to the composition, which, it should be mentioned, is intended to be complete in itself. M. Bizet's Suite, "L'Arlesienne," containing a Prelude. Minuet. Suite, "L'Arlesienne," containing a Prelude, Minuet, Adagietto, and Carillon, is a work of the highest interest, the Minuet especially being full of beauty, and the Adagietto charming so much by the grace and refinement of its themes and the skill of its orchestration, as to elicit an enthusiastic encore. Again the band, under the direction of Mr. Weist Hill, gained the highest honours by an interpretation of Mozart's" Jupiter" Symphony and Sterndale Bennett's Overture "The Naiades" such as is rarely heard; and the warm applause after each of these works proved how thoroughly the audience appreciated a performance so absolutely perfect in its minutest details. Madame Viard-Louis's choice of Beethoven's Concerto in E flat for her principal solo gave ample evidence that she has full reliance upon her executive powers, which, indeed, were thoroughly equal to the occasion; but it must also be said that in the slow movement she displayed a true and legitimate power of expression. She also played with good effect Mendelssohn's "Variations Sérieuses." vocalist was Mr. E. Lloyd, who was highly successful in Weber's Scena, "Oh, 'tis a glorious sight," and Mendelssohn's Song, "The Garland."

### MONDAY POPULAR CONCERTS.

Besides the four evening performances of last month, we have still to notice the concluding concert of the previous month, which took place on February 25, and on which occasion Herr Ignaz Brüll was again the pianist. In his rendering of Beethoven's Sonata in D minor (Op. 29), the able Viennese artist again proved himself a refined and brilliant exponent of classical music, without, however, possessing a very marked individuality of style. His playing pleases, and occasionally surprises, by the easy triumph over difficulties, but it does not materially advance our insight into the poetic signification of the works interpreted. This was the twelfth performance at these concerts of the Sonata in question, and old frequenters of the institution are apt to draw comparisons, scarcely perhaps always fair to the latest comer. Herr Brüll was, however, greatly applauded, and an encore having been insisted upon, he gave a very spirited reading of Weber's Momento capriccioso. Herr Joachim delighted the audience by the masterly execution of the adagio from the twenty-second Concerto by the violin composer par excellence, Viotti, being supported on the pianoforte by the accompaniet, also par excellence, Sir

Julius Benedict. The chamber-music consisted of Beethoven's String-Quartett in Fminor (Op. 95), and Schumann's Trio in F major for pianoforte, violin, and violoncello. Signor Piatti having been called to Italy, in consequence of a family bereavement, his place was taken by Herr Daubert. Mr. Santley contributed to the evening's enjoyment by his rendering of a song by Sullivan, and of Handel's "O ruddier than the cherry," producing, as usual, a not altogether legitimate effect by the introduction of the high G in the concluding bar of the latter air.

The programme of the first concert of last month (March 4) comprised Beethoven's Quartett in C major (Op. 59) and Haydn's Quartett in C major (Op. 74), the executants being MM. Joachim, Ries, Zerbini, and Daubert. The instrumental solo performances on this occasion were divided between Mdlle. Marie Krebs and Herr Joachim, the former playing with her usual grace and refinement Mendelssohn's Prelude and Fugue in E minor, while the great violinist gave, for the first time at these concerts, the Romance from his own Hungarian Concerto, which was extremely well received. Herr Joachim is not only a consummate master of his instrument, he also knows how to write for it, and this characteristic movement from the Concerto in question furnishes in itself a marked proof of his great general ability as a musician. Herr Henschel's splendidly sonorous baritone voice and artistic interpretation met with the full appreciation of the audience, the vocal pieces selected being two airs from Handel's operas, and three German Lieder. Sir Julius Benedict was again the Conductor.

On the second Monday of the month the concert opened with Mozart's exquisite Quintett in G minor, the sixth, in chronological order, of the nine works of a similar kind among the published compositions of that master, but the first, unquestionably, in point of excellence. Any one entertaining a doubt as to the true meaning of the word "classical" as applied to music should hear this beautiful work, which, indeed, contains the explanation in its every movement, viz., an abundance of creative ideas harmoniously developed and matured, and the parts placed into such exquisite symmetry that the altering of a single note would disturb the general plan of architecture. The Quintett was finely played by MM. Joachim, Ries, Straus, Zerbini, and Pezze. Haydn's Quartett in G minor (Op. 74) was the second of the two chamber-works usually included in the programme of these concerts. Mdlle. Marie Krebs was the able exponent of Bach's Prelude and Fugue in A minor for Pianoforte alone, the same accomplished artist having also participated with Herr Joachim in a capital performance of Beethoven's Sonata in G major (Op. 30). Mdlle. Redeker and Herr Henschel, two special favourites at the Popular Concerts, were the recipients of much well-deserved applause in Handel's but rarely heard duet "Che vai pensando," and two-part songs by Schumann, Brahms, and Henschel respectively. An encore accorded to the latter was readily responded to by the two sympathetic singers giving an additional vocal duo, to which Herr Henschel played the accompaniment. Mr. Zerbini was, as usual, a very efficient Conductor.

The third evening of the past month introduced for the first time during this season, the stalwart Berlin pianist, Herr Barth, to the audience, whom he fairly astonished by the extraordinary feat of memory involved in the performance, without the printed music, of Brahms's most difficult variations on a theme by Handel, twenty-five in number. Such mental efforts are, indeed, not now altogether uncommon among executive artists, but they never fail, as yet, to act as a surprise when exhibited. Apart from this striking proof of the possession of a capacity which, to our thinking, is really outside the specific value of an artistic performance, Herr Barth delivered himself of his arduous task with great intelligence and taste, his phrasing being particularly distinct and his style free from mannerism. Thoroughly artistic also was the pianist's accompaniment of Herr Joachim's splendid rendering of three charmingly poetic Romances by Schumann. Mdlle. Redeker, who was again the vocalist, sang with fine expression vocal pieces by Brahms and Schubert. The two by the latter composer, "Gruppe aus dem Tartarus" and "Dithyrambe," are but rarely heard, and to judge from the character of the poetry to which they are joined (Schiller's), appear to have been the result

of an experiment rather than of spontaneous selection on the part of the great lyrical composer. The concert, which opened with Haydn's Quartett in B flat (Op. 61), concluded with Schubert's Ottett, the great beauties of which being now so universally recognised, it is superfluous for us to add more than the fact that the work was capitally played by MM. Joachim, Ries, Zerbini, Lazarus, Wendtland, Wotton, Reynolds, and Piatti. The latter gentleman, who had returned to his accustomed post on this occasion, was greeted on first entering with unmistakable signs of the great esteem in which he is so deservedly held by the musical public. Sir Julius Benedict officiated as Conductor.

The last concert of the month (25th ult.) included Brahms's Quartett in B flat (Op. 67) and Beethoven's Trio in G major (Op. 9), the executants being MM. Joachim, Ries, Straus, and Piatti in the former, and the first and two last-mentioned artists in the latter. Miss Agnes Zimmermann, who was the pianist, gave an admirable reading of the "Humoreske" (Op. 20), by Schumann, being also associated with Herr Joachim in the execution of Schubert's characteristic "Rondeau Brillant" for pianoforte and violin. Madame von Asten, who made her first appearance at the Monday Concerts on this occasion, sung with pleasing effect songs by Schubert, Taubert, and Rousseau, accompanied with his usual efficiency by Mr. Zerbini.

### CRYSTAL PALACE.

THE Saturday Concerts of the past month have fully maintained their character, both as regards the variety and interest of their programmes. On the 2nd ult. the special novelty was Goldmark's Symphony "The Country Wedding," which was performed for the first time in this country. Regarded merely from a musical point of view, country. Regarded merely from a musical point of view, and looking at its contents rather than at its form, there is much to interest and attract in Goldmark's work: there is decided inventive power and much clever workmanship; but, in spite of its title, we cannot consider the piece in any sense a Symphony. It is rather an orchestral suite in five movements. It opens with a Wedding March, followed by thirteen variations, in many of which great ingenuity is displayed. The second movement is a Bridal Song (allegretto); the third a Serenade; the fourth is entitled "Im Garten;" and the finale is a Dance. The work was excellently played and warmly received. The Overwas excellently played and warmly received. tures at this concert were both familiar—Beethoven's "Coriolan" and Mendelssohn's "Hebrides." Herr Joachim was the instrumentalist, and played in his finest style Spohr's "Scena Cantante" and Bach's Prelude and Fugue in G minor. Handel's Largo, arranged for solo violin, harp, organ, and orchestra by Hellmesberger—a most un-Handelian though we admit effective transcription -was repeated at this concert, it having been performed The vocalists were Miss last season with great success. Merivale and Mr. Edward Lloyd.

A magnificent rendering of Beethoven's Symphony in A was given at the following concert (the 9th ult.). The Ballet music from Verdi's "Don Carlos"—omitted when the work was performed on the stage—was given for the first time in England. It can hardly be said that the music was worthy of a Saturday concert. Dr. Sullivan's clever and brilliant overture to "The Sapphire Necklace" was the opening piece of the programme. Miss Marie Krebs was the pianist on this afternoon, and played Chopin's Concerto in F minor with her usual beautifully finished technique and intelligent style. The vocalists at this concert were Madame Sophie Löwe and Signor Foli. The lady deserves particular commendation for her selection of pieces: avoiding the stereotyped numbers which seem to constitute the whole repertory of some singers who might be named, Miss Löwe brought forward an interesting Scena, "Ingeborg's Klage," from Max Bruch's "Frithjof," and two songs by Robert Franz.

Professor Macfarren's "Lady of the Lake" occupied the whole of the concert on the 16th lit. The work was

Professor Macfarren's "Lady of the Lake" occupied the whole of the concert on the 16th ult. The work was composed for the opening of the new Music Hall in Glasgow, which took place last November; and the present was, we believe, its first performance since that occasion. The libretto of the Cantata, which has been prepared by

Mrs. Macfarren, follows Scott's poem pretty closely, though it has of course been necessary both to omit and to condense much in order to bring the work within reasonable length. The music is characterised by the same features of interest which have attracted the attention of musicians to Dr. Macfarren's Oratorios. We find here the same high artistic finish, the same power of appropriate expression, which are to be noticed in "St. John the Bap-tist" and "Joseph." Much of the music in the present Cantata is highly dramatic in thought and feeling, as, for instance, the Quartett (No. 10), in which Roderick Dhu asks for the hand of Ellen, or the whole scene between Roderick and Fitz-James in the second part. In these it is hardly necessary to say the composer has been highly successful, while he has been no less happy in many of the lyrical portions. Among these may be named Ellen's Song, "Ave Maria," in which Dr. Macfarren was forced to provoke a comparison with no less a composer than Schubert. Here he has skilfully avoided the difficulty by writing very appropriate music in which the keenest hunter after reminiscences will fail to find the slightest resemblance. The beautiful "Lay of the Imprisoned Huntsman," near the close of the work, is another most excellent number; while the Part-song, "Not faster yonder rowers' might," and the Boat-song, "Hail to the chief who in triumph advances," should be specified as admirable imitations of the style of Scotch national The work, as a whole, will rank among its composer's best; but it needs a far more adequate performance than it received at the Palace to bring out all its beauties. Of the soloists who appeared in it, Madame Patey alone did full justice to her music: all the other principals, whom we refrain from naming, were more or less unequal to their work; while neither band nor chorus were satisfactory: the former were probably over-fatigued with a long re-hearsal in the morning, while the latter were both coarse and imperfect in their execution.

Rubinstein's fifth Concerto (in E flat), played by Mr. Oscar Beringer, was the novelty on the 23rd. We heard the work at the Philharmonic concerts about two years since, played by the composer. The impression produced by it on that occasion was by no means favourable; and after hearing it a second time, we sincerely hope we shall never be called upon to listen to a third performance. The music is not only very dry, but in parts positively ugly. Rubinstein seems to have taken the first ideas that came into his head, and to have treated them (as the Americans would say) "permiscous," and the result is a composition the effect of which is at times absolutely unpleasant. It is only due to Mr. Beringer to say that he played the enormously difficult pianoforte part magnificently; but we could not help regretting that he wasted his great talents in practising such music. The orchestral pieces on this afternoon were the Overtures to "Melusine" and "Der Freischütz" (both splendidly played), the variations from Beethoven's fifth Quartett, given (according to a most reprehensible custom) by all the strings, and Haydn's charming Symphony in G, known as "Letter V." The soloists were Mrs. Mudie-Bolingbroke and Mr. Santley.

### ROYAL AQUARIUM CHORAL SOCIETY.

This recently formed Choral Society gave its first Concert on Ash Wednesday the 6th ult., Sir W. S. Bennett's "May Queen" being the work selected for performance. The choir numbers about 120 voices, and every member has been subjected to careful examination before admission. The result, as might be anticipated, is thoroughly satisfactory. The Choruses in the "May Queen" were sung with remarkable precision and firmness of attack; the gradations of light and shade were carefully observed, and the body of tone was effective, considering the disadvantageous position in which the choir was placed, and the fact that they were singing behind a band of 100 performers. The soloists were Miss José Sherrington, Miss H. D'Alton; Messrs. Shakespeare and Thurley Beale, all of whom sang with their customary success. On Saturday the 23rd ult. the choir gave a second Concert, and sang, under the direction of their Honorary Choirmaster, a charming Serenade by Alfred Cellier, "Wake then, O darling," a German Volkslied, and a very effective Part-song by Mr. Eaton Faning,

"The Vikings." The voices were a little out of time in the first verse of the Volkslied, but "The Vikings" was especially well rendered. The audience, which was very large, appeared to thoroughly enjoy the Concert. The position of the orchestra at the Royal Aquarium is acoustically perhaps the worst in London; but we believe the directors have under consideration a scheme for building a concert-room at the west-end of the Aquarium, and untit this is done anything like a satisfactory musical performance is out of the question. Mr. J. F. Barnett's "Ancient Mariner," and Mr. F. H. Cowen's "Rose Maiden," are now in rehearsal, and will be performed soon after Easter. We are informed that there are a few vacancies in each department of the choir.

## MR. KUHE'S BRIGHTON FESTIVAL. (FROM OUR SPECIAL CORRESPONDENT.)

THE second week of this prolonged series of concerts began February 25, with a performance of miscellaneous music, the leading features in which were the Overture to "Tannhaüser," an Entr'acte from Mr. F. H. Cowen's " Maid of Orleans," conducted by the composer; Mendelssohn's Concerto in G minor, played by Mr. Kuhe; and Haydn's Symphony in D, eleventh of the Salomon set. On the following evening music of a more uniformly high order was provided, including Mendelssohn's "Reformation" Symphony and Organ Sonata in B flat, followed by Verdi's "Requiem," with Mrs. Osgood, Miss Anna Williams, Mr. W. H. Cummings, and Signor Campobello as leading vocalists. The performance of each number presented satisfactory features, but over all we pass to arrive at the chief novelty of the Festival—Mr. F. H. Cowen's Oratorio "The Deluge." This work, as some may remember, was expected one year, nay two years, ago, but circumstances on neither occasion admitted its completion in time. We are quite willing to believe that nothing has been lost by delay. Oratorios, save when a Handel is the producer, do not reach healthy life without much trouble in the conception and bringing forth, and for the time spent by Mr. Cowen in perfecting his work it is certain that an ample return will be forthcoming. Its subject naturally suggests many and great difficulties, above all if treated from a dramatic point of view. The event around which all must turn is so tremendous, and the attendant circumstances so unparalleled, that only a colossal genius, to which both ideas and their adequate expression come intuitively, could hope to grapple with them. Mr. Cowen, we are glad to say, attempted nothing of the sort. The book of his Oratorio has little or no dramatic character, being limited to narration and didactic comment. even so treated the subject taxed the composer heavily, and we must be excused if, after looking at the words and before hearing the music, we felt strong misgivings about the result. The libretto, taken for what it is, does not demand lengthened remarks. It follows the Mosaic story with closeness, using always the words of the Bible, and between every two incidents or steps in the progress of the narrative it interpolates more or less appropriate Scriptural texts. Exception might no doubt be taken to the relevancy of here and there a quotation, but generally speaking the book is well put together, and enabled Mr. Cowen to start with a manifest advantage in hand.

At present there is no Overture to "The Deluge," and we believe the composer has not determined whether towrite one, properly so called, or to substitute an elaborate and descriptive orchestral number for the choral music in which the actual catastrophe is now treated. The question deserves serious consideration, but we are correct in saying that an Overture or its equivalent will ultimately form part of the work. In default the Oratorio opens with a so-called Choral, "He that formeth the mountains." Having little in common with the measured phrases of the Choral proper this number is yet distinguished by a gravity and dignity becoming its name. Its progressions are oftenbold and striking, while the loftiness of its style serves at once the purpose of an exordium by arresting attention. At its close a tenor Recitative, "The Lord looked down from heaven" (freely accompanied by the orchestra), leads to a Chorus, "They are all gone aside, and there is none-that doeth good." The first section of this number opens-

fugally, and may be objected to as hardly in keeping with Nature everywhere rehabilitates herself. We estimate this the serious nature of the text. But amend is made in the second section, "Their wickedness is great, and the thoughts of their hearts are evil." Here the music not only accords with its theme, but is effective per se, and keeps up to the lofty standard set by the introduction. contralto Air, "It repented the Lord that He had made man," comes next, accompanied by an expressive "figure," assigned in the first instance to violins con sordini, and rarely ceasing to be heard from some part or other of the orchestra. Otherwise the air is not remarkable, nor, save for its smooth and easy flow, can we greatly commend the bass Song, put into the mouth of Noah, "I delight to do Thy will, O my God." Both, though well made, want that distinctiveness of character for the absence of which no perfection of workmanship can atone. Interest, however, is renewed by the next number, a Duet, "Like as a father pitieth his children," for soprano and tenor. The voices are treated with considerable independence of each other, and the general effect, aided by an attractive use of the orchestra, is pleasing. This number may always be reckoned upon to secure public favour. We now approach the catastrophe, which is heralded by a contralto Recitative, "And it came to pass at the appointed time." In its treatment Mr. Cowen ventures near the dramatic form. He makes us hear the cry of the drowning world, "Out of the deep we cry unto Thee," three times repeated, each utterance being followed by a short Recitative showing how the pitiless waters rose till "all the mountains under heaven were covered," the whole ending with a fiercely triumphant and much elaborated Chorus, "Thine enemies shall perish, O Lord." Our rated Chorus, "Inine enemies shall perish, O Lord." Our opinion upon this mode of treatment is decided. We hold it to be either not enough or too much. It is not enough for an adequate illustration of the awful event which forms the subject and raison d'être of the Oratorio; while an illustration not being intended, it is too much. In either case the result is disappointment. We counsel Mr. Cowen to reconsider this part of the work. The Gladetonical to reconsider this part of the work. The Gladstonian "three courses" are open before him. First, he may expand his present matter till it acquires dimensions and importance worthy of the central incident of the story; or, next, he may simply recite the Biblical words under conditions of studied solemnity, leaving imagination to do the rest; or he may call upon his orchestra, unaided by words, to suggest the catastrophe. One or other of these courses it is desirable he should adopt before next the Oratorio is heard. There are some good and effective points in the jubilant Chorus before adverted to, and this number, in any case, would be retained, as it is a logical if somewhat unpleasant comment upon the wholesale destruction just before achieved. At its close occurs an unaccompanied Trio for soprano, tenor, and bass, "God is a stronghold in the day of trouble." Here Mr. Cowen is once more pleasing and effective beyond common. music is throughout expressive, well written for the voices, and admirably relieved by organ interludes which give an appropriate colour to the whole. In the following soprano Recitative, "And God remembered Noah," large descriptive use is made of the orchestra, especially with reference to the wind that passed over the earth. But much higher skill appears in the next number, an Air for contralto, with incidental Choruses, "What is man that Thou art mindful of him?" Few more impressive things than this occur in modern Oratorios, the plan of the number being in several respects original, while large, independent, and characteristic use is made of solo, chorus, and orchestra, with a view to the maximum of effect. The prominence given to two trumpets may be mentioned as quite dis-tinctive, and the manner of their employment is in a high degree striking. Another Recitative, "And the ark rested," introduces a tenor Air, " Behold, the earth is void," which makes no concession to popular taste, the composer seeming to have realised the desolate grandeur of the picture, and to have sought only its highest expression. Between this and the next Air (soprano), "The rain is over and gone," there is a contrast not less wide than grateful. In the one case we have set before us desolation and death, in the other we see returning fruitfulness and life. care to undertake. In the present instance, however, Charmingly does the composer show us the latter. both these obstacles were overcome; for the excisions He reveals skies clear and serene, the trees are putting forth their leaves, the birds are singing, and the laborious rehearsals were conducted with so much

song very highly. It reflects, without exaggerating, the spirit of the scene described, and bursts upon us in the Oratorio like a ray of sunlight across a stormy sky. another Recitative, "He stayed yet seven days," we have a Chorus, "Behold, the day," of considerable importance both as to character and dimensions. It opens with a prolonged crescendo on the words, " The sun ariseth and the morning is come," followed by an attractive episode for female voices, "Go ye forth in joy and peace," with harp accompaniment. Finally, occurs an ensemble to the ancient benediction, "The Lord bless thee and keep thee," &c. Here, also, harps are prominently used, and give distinctive colour to very effective music. A Quartett, "Come let us bow down and worship," next claims attention, especially with regard to the use made of the orchestra; the long melody for violins in octaves, coming after the voices have ceased, being almost a movement in itself. This however is only one of several features in the work which show independent thought and corresponding boldness of action. We now have a final Recitative, God said, I will not again curse the ground," and a final Chorus, "The sun shall no more go down," wherein Mr. Cowen emulates all of grandeur that has gone before, and gives us ample reason to say Finis coronat 2pus. And now as regards the Oratorio generally, we must express an opinion that it is not only by far the best work Mr. Cowen has yet produced, but a credit to English art. Upon details we may have, after further acquaintance, modify present views, but it will surprise us indeed if our conviction that "The Deluge" shows loftiness of purpose carried out in a striking and effective manner has ever to be changed. The performance, conducted by the composer, was not perfect, nor were the means at disposal quite adequate to the desired end. But the solos were well sung by Mrs. Osgood, Madame Antoinette Sterling, Mr. Shakespeare, and Mr. Thurley Beale; while the band did as much justice to the elaborate accompaniments as, all things considered, could have been expected. The reception of the work was most favourable, and two numbers—the unaccompanied Trio, and the Air, "The rain is over and gone"-had to be repeated.

At the same Concert was given Beethoven's "Mount of Olives," with the Rev. J. Troutbeck's translation of the original words, as published in Messrs. Novello, Ewer & Co.'s edition, and performed for the first time at the Leeds Festival of last year. What an effect was made by such noble music, heard perhaps for the first time in Brighton, in connection with the ideas that inspired it, we need not stop to tell. The soloists were those who took part in "The Deluge;" and the performance as a whole gave

much satisfaction.

A Concert of popular songs and instrumental pieces took place on the following evening, for the benefit of Mr. Kuhe, Mr. Sims Reeves being among the soloists engaged; and on Saturday, the 2nd ult., the Festival ended with the "Messiah," the sacred Oratorio attracting, as usual, a very large audience. It is understood that the series of performances proved successful from a business point of riew, and of this we are glad. But we shall be still more pleased when Mr. Kuhe can combine a like result with a general programme somewhat higher in the average worth of its selections.

### HANDEL'S "BELSHAZZAR" AT MANCHESTER.

The performance of Handel's fine but neglected Oratorio, "Belshazzar," on the 28th of February, proved one of the most noticeable features of Mr. Charles Hallé's present series of concerts. That a work so thoroughly characteristic of the genius of its composer, and so dramatic as almost to insure its acceptance with a mixed audience, should be comparatively unknown, can only, we think, be accounted for by its excessive length, which positively necessitates "cuts," and by the fact of its being so unfamiliar to the majority even of Handelian choirs that the work of preparation is more than many Conductors will care to undertake. In the present instance, however, both these obstacles were overcome; for the excisions

zeal both by Mr. Hallé and the indefatigable Chorus-master, Mr. Edward Hecht, that the result was a triumph of which all concerned have a right to be proud. So much has been said lately about "additional accompaniments" to Handel's Oratorios, that in furnishing supplementary instrumental parts to "Belshazzar" Mr. Hecht may perhaps have been ruled as much by his modesty as by his reverence for the composer in exercising a reticence which we should like to find universally followed. Certain, however, it is that his "additional accompaniments," which were used in the performance under notice, materially aided the effect of the score, and in the chorus of Babylonians in the second part, threw a rich glow of colour over the scene of revelry: indeed, so thoroughly did this grand choral piece move the audience that it was enthusiastically redemanded. As a rule the choruses were magnificently sung, especially "See from his post Euphrates flies," empires upon God depend," the devotional chorus of the plews, "Sing, O ye heavens," and the number already named "Ye tutelar gods," with the following "Sesach, this night is chiefly thine." In all these the skilful organ accompaniment written for the work by Professor Macfarren came out with fine effect, carefully and unobtrusively played as it was by Mr. Walker. The principal vocalists were Madame Nouver, Madame Patey, Madame Mudie-Bolingbroke, Mr. E. Lloyd, and Herr Henschel. It should be mentioned that the recitatives were accompanied on the pianoforte, an acceptable innovation at least upon the traditional scrapes on the violoncello. The orchestra was perfect in every department, the Overture and the symphony descriptive of the defeat of Belshazzar being very finely rendered. We sincerely hope that the great success of this work will induce Mr. Halle to revive some others of the many lesser known Oratorios of Handel.

THE prospectus of the Royal Italian Opera announces that the season will commence on the 2nd inst. Madame Adelina Patti, Mdlle. Albani, Mdlle. Zaré Thalberg, Mdlle. Bianchi, Madame Scalchi, and Mdlle. D'Angeri, are included amongst the favourite vocalists engaged; and three new lady singers are advertised, Mdlle. Dotti, Mdlle. De Riti, and Mdlle. Emma Sarda. Signori Nicolini, Gayarre, Carpi, Pavani, and M. Capoul are in the list of tenors, and Signor Bolis (who has not sung in this company for two years) will also make his appearance. The only new comers amongst the baritones are Signori Melchi and Carbone, the names of all those whose fame is already secured being retained. The novelties are "an entirely new" Opera by M. De Flotow entitled "Alma" ("L' Incantatrice"), the late Georges Bizet's "Carmen," principle rôle by Madame Adelina Patti, and Victor Masse's "Paulo e Virginia," the chief character in which will be sustained by Mdlle. Albani; but as it is men-tioned, in the usual phraseology of the lessee, that "two at least" of these will be produced, we are left in doubt as to the works which circumstances may render it desirable to select, especially as Hérold's "Pré aux Clercs" is named as another Opera under consideration. The personnel of the "unrivalled orchestra" as well as that of the chorus (which we may presume is thought to be capable of improvement) will, it is said, remain nearly the same as last season; and the conductorship will be divided, as usual, between Signori Vianesi and Bevignani.—Her Majesty's Opera is advertised to open on the 20th inst., but the prospectus was not issued at the time of our going to press.

THE third subscription Concert of the Borough of Hackney Choral Association, which took place on the 4th ult., was, both for the quality of the music selected and the perfect manner in which it was performed, the most which is evidently to lead its supporters gradually to an appreciation of and love for the highest works in art. We have no hesitation in seving the remarkable yet given by a Society the steady purpose of We have no hesitation in saying that so good a rendering of Beethoven's Mass in C has rarely, if ever, been heard, even with far more pretentious means at command. The choir evidenced not only firmness and precision, but a command of the gradations of tone which made every movement tell with marked effect upon an audience remarkably sympathetic, considering how unfamiliar the music must have been to the majority. The principal singers were Mrs. Osgood, Mdlle. Hélène Arnim, Messrs. J. Harper Kearton, and C. E. Tinney. Mendelssohn's "Loreley" music was no less excellently interpreted, Mrs. Osgood eliciting well-deserved applause in the soprano part, and the choir achieving new triumphs in the exquisite "Ave Maria" and the "Vintagers' Chorus." The quality of the orchestra was most successfully tested in Haydn's "Military" Symphony, the reception of which will no doubt lead to the performance of other orchestral works of importance at future Concerts. Mr. Ebenezer Prout, through whose zealous exertions the Society has advanced to its present excellence, conducted throughout with his accustomed care and judgment.

A SELECTION of sacred music was given in the Trinity

Wesleyan Church, Hornsey, on the 4th ult., under the direction of Mr. H. G. Froome. The choir, numbering between fifty and sixty voices, acquitted itself throughout in a highly satisfactory manner, the Choruses "And the glory of the Lord" and "For unto us" ("Messiah") and "Let their celestial concerts" ("Samson") being excellently "Lettheir celestial concerts" ("Samson") being excellently rendered. The soloists were Mrs. Broad, Mrs. Bagster, Miss A. F. Bilby, Miss M. Pearson, Miss Woodfin, Mr. W. Rendell, and Mr. Walter Reeves, all of whom were very successful; Miss A. F. Bilby in "He was despised" and "O rest in the Lord," Mr. Walter Reeves in "Rolling in foaming billows," Mr. Rendell in "If with all your hearts," and Mr. Fromme in the Recitetives "And God said" and Mr. foaming billows," Mr. Rendell in "It with all your hearts," and Mr. Froome in the Recitatives "And God said" and "Straight opening" and Air "Now heaven in fullest glory," being much and deservedly applauded. The per-Chorus, which was given with fine effect. Mr. Joseph Jones was an efficient accompanist, and Mr. James Broad shared with Mr. Froome the post of Conductor. The proceeds are to be applied towards the reduction of expenses incurred by search penses incurred by recent improvements in the church.

The prospectus of the Bach Choir for the present season announces three Concerts at St. James's Hall, the first of which will take place on the 6th inst. The works to be given during the series are the "Christmas Oratorio" three parts), the Magnificat (first time in London), and the Mass in B minor of Bach; the "New Year's Song" (first performance in London) of Schumann; the Anthem in six parts, "O God, Thou hast cast us out," of Purcell; in six parts, "O God, Thou hast cast us out," of Purcell; the Sanctus, Benedictus, and Agnus Dei from the "Missa Papæ Marcelli" of Palestrina; the "Walpurgisnacht" (in German) and 114th Psalm of Mendelssohn; the "Shicksalslied" (in German) of Brahms; the Anthem (principally for double choir), "O Lord, Thou art my God" of S. S. Wesley; and the Madrigal "Draw on, sweet night," of Wilbye. The vocalists engaged are Madame Lemmens-Sherrington, Miss Mary Davies, Madame Patey, Mdlle. Redeker, Mr. W. H. Cummings, Mr. Shakespeare, and Herr Henschel. Mr. Otto Goldschmidt, who has so materially contributed to the success of this choir, retains his post of Conductor, and Herr Straus is the principal solo violinist.

An excellent Concert (the last of a series of four) was given on Thursday the 7th ult. at Eldon School, Wandsworth Road, under the direction of Mr. Frederick St. John, worth Road, under the direction of Mr. Frederick St. John, in aid of the Choir Fund, St. Ann's, South Lambeth. The Choir gave a very good rendering of Gounod's "Send out Thy light," "To Thee, great Lord" (Rossini), and "Evening Hymn at Sea" (R. A. Smith). The solo vocalists were Miss Clara Hodgson, Mrs. Powell, Miss E. Broad, Messrs. H. Gordon, A. Weston, C. Powell, N. Green, J. W. Ellison, and F. St. John. Solo pianoforte, Mr. W. A. Ellis, Mr. W. A. Ellis (Organist of the church) played with much effect (Chopin's Andante Spananto, and Pologueth and Pologu Ellis, Mr. W. A. Ellis (Organist of the church) played with much effect Chopin's Andante Spianato, and Polonaise in E flat, and had to respond to an enthusiastic encore. The vicar, the Rev. W. A. Harrison, proposed a vote of thanks to the artists who had assisted, and especially to Mr. St. John for his energy in promoting and carrying out the series of concerts. The accompanists were Mr. E. Winter White and Mr. James Halle.

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Ir is now definitely arranged that the Norwich Musical Festival will begin on the 15th October, and extend over the three following days. The vocalists engaged are Mdlle. Albani, Madame Trebelli-Bettini, Miss A. Williams, Madame Antoinette Sterling, Messrs. Lloyd, Shakespeare, Santley, and Hilton. The opening Concert will take place on Tuesday evening, when "Acis and Galatea" and "Spring," from Haydn's "Seasons," will be given. Wednesday morning will be devoted to the performance of "Elijah;" Thursday morning to Dr. Macfarren's new Oratorio, "Joseph," and Mozart's Mass, No. 1; and Friday morning to the "Messiah." On Wednesday and Thursday evenings there will be miscellaneous concerts. The Conductor will be, as usual, Sir Julius Benedict. A new orchestra has been erected in St. Andrew's Hall, and the rehearsals of the principal choral music have already commenced.

A CAPITAL performance of Sir W. Sterndale Bennett's "May Queen" was given by the Grosvenor Choral Society on February 27. The solo parts were taken by Miss Palmer (who replaced Miss M. Roby, absent through indisposition), Mrs. A. Dye, Mr. A. Lawrence Fryer, and Mr. H. Baker, all of whom sang the music allotted to them with care and effect. The choruses were rendered with excellent precision and much spirit, and the general execution of the work reflected much credit on the Conductor, Mr. J. G. Callcott. The second part of the Concert was miscellaneous, the principal item being Beethoven's Choral Fantasia, which was given in a manner that elicited loud applause. A concertina and piano Duet, the Trio, "This magic-wove scarf," and "The Reapers' Chorus and Country Dance," by the Conductor, were all well received, as were indeed nearly all the pieces in the programme. Mr. S. Dean Grimson led the band, and Miss Marie Odell was an efficient pianist.

The prospectus of the Brighton Sacred Harmonic Society announces that three Oratorio Concerts will be given during the present season, under the conductorship of Mr. R. Taylor, the works selected being Handel's "Israel in Egypt," Spohr's "Last Judgment," and Rossini's "Stabat Mater," and Costa's "Eli." It is a great feature in this Association that the services of the Conductor, Organist, and other officers being rondered gratuitously, subscribers' tickets for the series of concerts are issued at so low a rate as to place them within the means of all music-lovers; and the growing importance of the Society may be estimated by the fact of the railway company having made special arrangements for the performances, the first of which will be on the morning of the fith inst.

THE St. George's Glee Union gave its usual monthly concert, at the Pimlico Rooms, on Friday the 1st ult., the choir being heard to much advantage in the part-music, two pieces having to be repeated. Miss Coyte Turner received well-earned applause for her artistic rendering of Sullivan's "Chorister" and "The Storm" (Hullah); Miss Bessie Spear was highly effective in "O bid your faithful Ariel fly" (Linley), and "O'er the meadows" (Boyton Smith); and Mr. R. F. Roberts was very successful in "Neptune" (Diehl), and "The Scout" (F. Campana). Mr. Kinkee accompanied with much skill, and Messrs. Garside and Monday conducted.

WE are glad to find that Mr. Harry Wall, as Secretary of the "Copyright and Performing Right Protection Society," announces that "if any programme containing the names of the compositions proposed to be produced at any public entertainment (of which the place and date must be stated) be submitted to the office, he will be happy, with the view of preventing any penalties for infringement or piracy being incurred, to immediately furnish all the information required in connection therewith, which may be within the province or knowledge of the same." This is of course all that was ever required of him; but why was this important intimation not given at first?

MR.WILLIAM HENRY AYLWARD, whose death is announced in the obituary of our present number, was a violoncellist of great merit, and possessed a large amount of traditional knowledge both as an orchestral and quartett player. At an early age he became a student of the Royal Academy of Music, and subsequently a professor of the Institution. He was also a member of the Philharmonic and Royal Italian Opera bands, appointments he was obliged some time since to relinquish on account of ill-health. His loss will be greatly regretted; for not only did his talent gain him much esteem, but he was valued as a warm and sincere friend by all who knew him.

The fourth Annual Concert of Mr. T. Loder Childerstone took place at Ladbroke Hall, Notting Hill, on Monday evening, the 4th ult., when a capital programme was performed by Miss Kate Hardy, Miss Ellen Lamb, Madame Belval, Mdlle. Gabrielle Vaillant, Mr. Stedman, Mr. Lucas Williams, Mr. Arthur Jarratt, and Mr. T. Loder Childerstone. The playing of Mdlle. Vaillant was much admired. Among the most noticeable of the vocal pieces were "Awake, sweet warbling bird" (T. Avant), Miss Ellen Lamb; "A Sea Song" (Humphrey J. Stark), Mr. Stedman; and "The Mountain Maid" (Sinclair), Miss Kate Hardy.

The performance of Mr. E. H. Turpin's Cantata, "A Song of Faith," and Madame Sainton Dolby's "Legend of Saint Dorothea" by the Brixton Choral Society on February 25 deserves especial mention as one of the best yet given by this enterprising Association. In the absence of an orchestra, the accompaniments were well rendered by Mr. Boardman (organ) and Mr. Turpin (pianoforte); but Mr. W. Lemare (who is one of the most zealous Conductors we know) is behind his age in not securing a small band when he attempts works which depend for much of their effect upon instrumental colouring.

A CONCERT was given at the new Town Hall, Kilburn, on the 4th ult., for the benefit of the proprietor, which attracted a large audience. The programme was of a popular character, the principal vocalists—Madame Patey, Miss Saidie Singleton, Miss L. Romer, Mr. W. Wallace, Mr. Warner, Mr. Tucker, Signor Adelmann, and Signor Rocca—giving several well-known vocal pieces with much effect; Madame Patey and Miss Saidie Singleton (who is rapidly gaining a foremost place as a concert-singer) being especially well received. The instrumentalists were Mr. W. Beavan (harmonium) and Mr. J. Beavan (pianoforte).

A PRIVATE performance of Mendelssohn's Operetta, "Son and Stranger," is to be given on Saturday evening, the 6th inst., for a charitable purpose, when the following artists have very kindly given their services: Miss Leonora Braham (Lisbeth), Miss Amy Gill (Ursula), Mr. Stedman (Herrmann), and Mr. Wadmore (Kaus). The acting part will be represented by amateurs, and there will be a small chorus; the accompaniment and incidental music being played on the pianoforte and harmonium by Mr. W. H. Thomas, Mr. Oliver King, and Mr. H. M. Higgs.

THE excellent Chamber Concerts of Herr Franke, given at the Royal Academy of Music, terminated on the 19th ult., the audience displaying by frequent applause how thoroughly the exceptionally good programme provided on the occasion was appreciated. Throughout this, the fifth, series of Herr Franke's meetings, a high tone has been the rule in the selection of works; and we are glad to find that the attendance has been gradually increasing in numbers.

An Evening Concert was given on the 8th ult. at the Athenæum, Camden Road, by the committee of that Institution. The artists were Mrs. Osgood, Miss Kate Hardy, Miss Jenny Pratt, Mr. Raynham, Mr. Maybrick, and Mr. W. H. Eayres, solo violin. The programme was most attractive, and the concert highly successful. Mr. Wilfred Bendall was the accompanist.

Rossini's widow, who died during the past month at Passy, near Paris, aged seventy-eight, has left the fortune bequeathed to her by her husband (subject to small legacies to relations) to found a Charity for superannuated singers.

### REVIEWS.

Aus der Tonwelt. Essays von Louis Ehlert. [Berlin: B. Behr'sche Buchhandlung.]

THESE essays originally appeared at different periods in German periodicals; and if, as he seems to imply in his preface, their author really entertained any doubt as to the appropriateness of their republication in a collective form, we can only congratulate the numerous readers which this volume is sure to find that his scruples have been overcome. Since the appearance of W. H. Riehl's brilliant musico-historical sketches entitled "Musikalische Charakterköpfe," of whose style, indeed, we are occasionally

reminded in the pages before us, nothing so delightful has issued from the German press in a similar field of literature. Varied as the subjects are with which he deals, and by no means equal as to their respective merits of treatment, Herr Ehlert proves himself throughout a thorough musician who places the true interests of his art above every other consideration, and whose strongly marked individuality and great general culture enable him to present to the reader various phases of modern artistic life in a manner at once brilliant and instructive. Originality and independence of thought, founded upon a comprehensive knowledge of the subject-matter and represented in a graceful and characteristic style, are qualities not too frequently to be met with in these days of book-manufacture and journalistic enterprise, when, especially in matters musical, every one appears to consider himself called upon to write. It is all the more refreshing, therefore, to meet with an aûthor of Herr Ehlert's stamp, who possesses the above

qualifications in a high degree.

Of the fourteen essays which this volume comprises, by far the greater portion is intended for the general reader, treating of individual composers and their works, while but a few appeal more particularly to the specialist, partaking more or less of a purely critical or polemical character. In the former category we prefer the author's representation of those artists with whom he has been in personal contact. The article headed "Carl Tausig" is a noble in memoriam sketch of the altogether abnormal career of the great pianist. Striking and highly suggestive also are the chapters dealing with "F. Mendelssohn-Bartholdy" and "Robert Schumann und seine Schule." A fine dialectical effort in the sphere of polemics, though perhaps the least interesting to English readers, is Herr Ehlert's vindication of the raison d'être of purely instrumental music against the onslaughts in this direction made in a moment of excathedra vanity by the great historian and Shakespearian scholar, Herr Gervinus, in his book entitled "Händel und Shakespeare." Some exquisite poetic touches occasionally Some exquisite poetic touches occasionally add not a little to the general artistic warmth of these literary sketches. Thus, in his essay on "Offenbach and the Second Empire" (we quote in translation), the author expresses his opinion that the demoralising effect of the introduction into Germany of the Offenbach operetta is after all but an ephemeral one, and adds, "The good German burgher would fain have a glimpse at Parisian orgies, at least from a distance.... Let him, however, return from the modern Babel to his homely fireside; though he may for a short while seem dissatisfied with his surroundings, and present a nightworn and confused appearance, the first loving glance from the eyes of his little child will bring him back to his normal condition." As a matter of course, the later works of Herr Richard Wagner occupy not a little space in the contents of this volume. We become acquainted with Herr Ehlert's views in two articles, written at different periods, on "Tristan und Isolde," as well as in one entitled "A Scene in Die Meistersinger" and another on the "Bühnenfestspiel in Bayreuth," and his remarks on these, the most recent manifestations of the genius of the German reformer of Opera, contain some of the most striking the ideas in which these essays abound. Herr Ehlert is by no means a confessed disciple of "the master," yet it is curious to notice the fascinating influence which, in spite of himself, the hearing of the works in question exercises over his reasoning faculties. This momentary sur-render of preconceived ideals, in which so many musical minds of even an ultra-classical type have had to participate while under the immediate impression of Herr Wagner's music, is aptly illustrated in the following words. Referring to a representation at Berlin of "Tristan und Isolde," Herr Ehlert remarks: "When in the second act Isolde is awaiting her lover; when the whole orchestra is throbbing as though with a thousand pulses, and every love-nerve is converted into its equivalent musical sound: then I am no longer the man that I am during the rest of the year, an artistically and morally definable subject—I am a Wagnerían. There are in life so many changes; we change our domestic abode, the town, the country. A similar interruption of my every-day art-consciousness is to me 'Tristan und Isolde.' Hearing it, I am prepared to change not only the domestic abode, but town and country too, of

my artistic creed. In 'Tristan' all our previous art-conceptions are being huddled up together, it administers such a violent shock to whatever of self-sufficiency and critical arrogance, of supposed maturity and imagined infallibility, has been accumulating in us, that every honest thinker can only profit by the study of this work." An instance also of the growing effects of Herr Wagner's music upon the individual is furnished in Herr Ehlert's article on the "Bühnenfestspiel in Bayreuth," originally published in the Deutsche Rundschau, and in which the now famous Tetralogy meets, on the whole, with an adverse criticism. In comparing the original publication with the article as it now stands we find. however, that the author has made some significant alterations in modification of his censure. He has, moreover, added a concluding paragraph, in which he says: "I have within the short space of a few days (since the Bayreuth performances) experienced how the musical ideas underlying Wagner's work will take root in the mind and grow. The painfully fatiguing effects which accompanied the performances, the prejudicial impression even which the incongruous elements in the work could not fail to produce, are gradually vanishing before the peculiar grandeur of their propor-

In conclusion, we recommend to all those among our readers who possess a sufficient knowledge of German not to defer reading Herr Ehlert's essays until they may have been translated into English. The style in which they are written reflects so faithfully the marked individuality of the writer, that even in the hands of the ablest translator much of their peculiar charm must inevitably be lost. And here we relinquish an altogether pleasant task, satisfied that, without further recommendation on our part, these highly interesting sketches by an earnest artist will find their way into every musical circle where their exceptional merit is likely to meet with an intelligent appreciation.

Rapsodies Norvégienne for Orchestra. No. 1 in B minor (Op. 17), No. 2 in A (Op. 19), No. 3 in C (Op. 21). By Johan S. Svendsen. [Christiania: Carl Warmuth.]

WHENEVER a composer comes to us with a work avowedly based upon national music we give him a hearty welcome, for that which he brings is sure to be interesting, and a resort to the primitive sources of art is a step that should for many reasons be encouraged. How important has been and is the influence of national music upon classic works few require to be told. The greatest composers in all ages have gone to the people for materials with which to work, and in the "profuse strains of unpremeditated art" which gush forth there as naturally as wild flowers spring up on a moorland they have found many of their most striking melodic types and rhythmical forms. We have cause, therefore, to be interested in these Norwegian Rhapsodies before looking at a page—the more cause since Scandinavian music has a special right to sympathy from a people who can look back to a time when the "dark and true and tender" North was their home. Mr. Svendsen has the reputation, based on what little music by him is known in England, of being a disciple of the "advanced" school, and it may therefore be supposed that his Rhapsodies are wild and formless concoctionsnational music driven mad by "higher development."
But they are nothing of the kind. Each has "a beginning, a middle, and an end," that is to say, a decided and well-balanced form, while the composer's treatment of the themes, though sufficiently imaginative and picturesque, never stoops to exaggeration nor approaches caricature. On this account three works claim to be recognised as legitimate additions to an interesting category, and Mr. Svendsen is a candidate for enrolment among the masters who have treated national music on true artistic principles. No. 1 differs from its companions in having a short Andancino introduction, but otherwise they are identical in plan, beginning with an Allegro, having a slow middle movement, and ending with another Allegro, which, by reproducing some of its predecessor's features, rounds off the whole secundum artem. In another respect they agreenamely, as to the manner in which one or two melodies are used as the basis of each movement, and presented over and over again under the varied aspects secured by

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The Musical Times, No. 422.











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aerial air or alterr ingenious orchestral combinations. Little or no "development," in the ordinary acceptation of the term, is attempted; the composer choosing to leave the simple melody supreme, and confining himself within the limits just described. Upon the manner in which he has discharged his task we are bound to compliment him. The charged its task we are bound to complime tillin. The orchestration is everywhere piquant and charming; while the treatment of the melodies, without lacking plenty of musicianship, rarely fails to be in harmony with their character. As to the melodies themselves, those who know the "native wood-notes wild" of Scandinavia, with their strange mixture of joy and sadness, need not to be told how fresh and attractive they are. Passing over the details of each work, only to be made intelligible by copious use of music-type, we will content ourselves by assuring orchestral Conductors who desire new music adapted to interest learned and unlearned alike that in these Rhapsodies they may find it.

Novello's Music Primers. Edited by Dr. Stainer. The Scientific Basis of Music. By W. H. Stone, M.A., M.B., Oxon., &c. [Novello, Ewer and Co.]

To seize the spirit of this useful treatise we should, as the author indicates, accustom ourselves to look upon any musical instrument as a scientific apparatus. Setting aside for a moment its legitimate purpose, it is well to think of the instrument as a means of demonstrating

modes of vibration or wave-motion.

Beginning, as he tells us, with the measured beat of the pendulum, vibration is traceable in the most complex phenomena of heat and light. Its operation, however, can be made more obvious in a coarser medium like water, and to a less degree in the atmosphere. The effects of those atmospheric vibrations on our organs of hearing we call sound. call sound. In spite of popular scientific works and "Music Primers," it is not every one yet who habitually thinks of light and sound as only relatively existent and dependent on the sensibility of specific nerves in the eye or the ear.

What Dr. Stone refers to as the "great modern generalisation of vibration" was foreshadowed a century and a quarter ago by Dr. Robert Smith in the preface to his "Harmonics." He said, "Almost all sorts of substances are perpetually subject to very minute vibrating motions, and all our senses and faculties seem chiefly to depend upon such motions excited in the proper organs either by outward objects or the power of the will."

"Modern generalisations" have only confirmed, and have not exceeded, what Dr. Smith so plainly predicted in the words we have placed in italics. In reading treatises on the scientific basis of music we cannot therefore too clearly understand that the basis assumed is purely a question of sensation; that is to say, in the first instance of the crude, rudimentary effects of atmospheric vibrations. Dr. Stone is of opinion that the vibration theory "will one day with certainty embrace the marvellous manifestations of electricity." Very likely; and it will probably get beyond electricity." Very likely; and it will probably get beyond even that. Meantime we have to make certain arbitrary distinctions between the sensation excited by the "out-ward object" and our perception of the sound as affected by the mind or the will. For example, the brilliancy of the prismatic colours and their complementaries, being a question of vibration and ratio, completely illustrates the effect of pure and agreeable sensation, just as a chord in music will when mathematically correct. But the artist generally rejects brilliant colours; and it is not because they are brilliant or agreeable as separate sensations, but because his first care is what he calls the "general tone" of his picture—that is, the co-ordination of the whole to some central point of attraction; and if necessary he will sacrifice scientific detail to that end.

Considering then the "scientific basis of music" to be primarily a question of sensation, we will religiously follow Dr. Stone within those limits, and we wish for no better

We are at once reminded by the author of the difficulty of conceiving the form and mode of propagation of an aerial vibration. "A bell," he says, "when rung in open air or deep in still water, throws off spherical shells of alternate condensation and rarefaction, expanding equally his readers to the responsible authorities, whether those

and simultaneously in all directions until they meet with an obstacle." Supposing the atmosphere, we might say, to be the clear deep water, those of us standing in any direction in the neighbourhood of the bell would be enveloped in a tremor or fog visible only to the ear, the words visible and audible being merely linguistic expressions to convey the result of more or less the same process as affecting different organs. Hence when by a figure of speech we speak of the direction of a ray of light or of a radius of sound from its source to the corresponding organ of sight or hearing, we illustrate our meaning in both cases by straight lines when the media are homogeneous, although, as Dr. Stone says, "the wave of sound emitted by a sonorous body is ill represented by the ordinary conception

of a straight line."

He explains to us that the sound-wave does not involve the transmission of a material substance; "it is not like the flight of a cannon-ball from point to point; it does not move as a whole. Each particular atmospheric molecule moves only an infinitely small distance." We as understand that when the "particular molecule" We are to given its nudge to its neighbour it returns—as exemplifying what we call the elasticity of the air or whatever the medium is—to its original place. The succession of nudges causes that "thrill" we perceive even by another sense, causes that "thrill" we perceive even by another sense, the touch, and call "vibration." The extent to which the vibrating particle moves out of its original place to nudge its neighbour is called the *amplitude* of the vibration, and determines the loudness of the sound. The rapidity or velocity with which it moves determines the pitch of the sound.

Dr. Stone quotes from Dr. Haughton's "Natural Philosophy" an amusing and familiar illustration of the production of a musical note by regular and periodic vibrations at a certain velocity. Their regularity or periodicity distinguish them from vibrations which are unmusical or which create mere noise. "The granite paving-stones of London are four inches in width, and cabs driving over the pavement at eight miles an hour cause a succession of noises at the rate of thirty-five in the second which correspond to a well-known musical note, and one that has been recognised in the silence of the night by many competent observers. Nothing can be imagined more purely a noise, or less musical, than the jolt of the rim of a cab-wheel against a projecting stone; yet, if a regular succession of such jolts takes place, the result is a soft, deep, musical note that will bear comparison with notes derived from more sentimental sources.

The quality of the sound depends on the shape of the wave, which may be a simple curve, like that given by a stroke of the pendulum, or a compound of several simple The varieties of amplitude and velocity-that is to say, the different intensities and differences in pitch of those constituent simple vibrations in the compound wavedetermine the peculiarities in quality of tone between one voice and another or one instrument and another.

It is that part of the question relating to partial tones or "harmonics," together with the effects of third sounds, "difference tones," and summational tones, produced by the conflict of the vibrations of two sounds, which form the newest and the most interesting part of the "Scientific Basis of Music," as far as musical people are concerned. Under the heads of "Musical Tone," "Harmonics," "Con-sonance," "Quality," "Concord and Discord," and "Resultant Tones," those two parts of the subject are treated clearly and, we may add, completely for all ordinary purposes in the Music Primer we are reviewing. When the latest acoustical facts and theories are thus picked out and, from a musical point of view, presented in so convenient a form to the amateur or musician, there can be no excuse for any further absolute ignorance Without some knowledge of these on such topics. questions, a great deal of the music literature of the day is unintelligible, as must be a great deal of the common conversation in the more cultivated musical circles. An advantage in Dr. Stone's Manual is that it gives the scientific matter in the proper shape of a compact digest

authorities be Helmholtz, or Mr. Ellis, Mr. Bosanquet, Mr. Curwen, or Mr. Colin Brown. As in all the Primers we have seen of the same series, there is a laudable effort on the part of the author to sink his individual opinion. The rule, however good in principle, need not be followed too implicitly. Indeed, one of the best chapters in the present book consists of a reprint of an article on just intonation in the orchestra, written by the author in a now defunct journal, Concordia. When we once pass the pure scientific basis, when we get beyond, let us say, "summational tones," and follow the Primer into questions of scale and temperament, we are on the dubious border-land between music and science. Dr. Stone gathers together from several and original sources the explanations as well as the graphic illustrations of finger-boards adapted for playing in more or less just intonation on keyed instruments. The illustrations represent those invented by Colonel Perronet Thompson, Mr. Poole, Mr. Bosanquet, and Mr. Colin Brown. As they all slightly differ, and only very slightly, in regard to their mathematical principles, the question becomes which of the six systems alluded to in the text is the least inconvenient for practical purposes. That matter must be left to individual appreciation.

We cannot attempt to point out a tithe of the information contained in this Primer on the specially scientific questions, such as, for instance, the "sources of sound" in pipe, string, membrane, &c. That particular subject is exceedingly well treated; and on some of those points Dr. Stone is himself a practical experimenter and an authority. Apart from its merits we strongly recommend the book to musicians, as well as amateurs who do not wish to horrify Dr. Macfarren by taking up music merely as an "amusement;" or to remain apart from the musical world, as they assuredly will in these days, if they cannot at least understand the elementary questions of the scientific basis of the art.

Mass (Regina Cæli) in D major. By Thomas Wingham (Op. 14). [Novello, Ewer and Co.]

IT is some recommendation for this work that on its title-page we read, "Composed expressly for, and first title-page we read, "Composed expressly for, and first performed at, Antwerp Cathedral, August 15, 1876." We know at once that it has passed successfully through an ordeal not lightly applied, and that it has received the approval of competent musical authority. Mr. Wingham may consider himself fortunate in being able to send forth his Mass under such circumstances; but we are more disposed to felicitate him upon the manner in which, having an opportunity that falls to few, he discharged the task of its composition. Young men are fond-and the instinct is, on the whole, healthy and natural-of striking out new paths; wherefore, had Mr. Wingham sought at any cost to be startlingly original he would have given no cause for surprise. But he restrained himself within the bounds of classic precedent, and hence we have before us a work strictly orthodox alike in outline and detail-one which almost ostentatiously declares itself inspired by the masters of art. As, however, there are masters and masters, Mr. Wingham had to make a choice of schools. He might, for example, have followed in the wake of M. Gounod with his sensuous effects, or emulated the free and passionate outpourings of modern Italians. But he did wisely to reject these in favour of the style of Haydn and Mozart, with certain modifications to suit the graver taste of our day. In choosing this he not only secured the wellaccustomed English ear, but also opportunities of exhibiting the solid musicianship which previous works had shown him to possess. His musicianship, however, is somewhat too exclusively exhibited in the "Kyrie," the contrapuntal treatment of which, though clever, is dry, and takes from the opening prayer the deep sentiment it ought always to possess. But no analogous criticism can be passed upon the first portion of the "Gloria," which breathes the frank and joyous spirit, relieved by the occasional tenderness and grace, of Haydn. The "Qui tollis" touches a chord of deeper tone, and is altogether a worthy and interesting feature of the Mass. At the "Tu quoniam" Mr Wingham returns to the music of the opening "Gloria," by way of preparation for an animated fugue, "In gloria Dei patris." The fugue, though not elaborated at great length, is well wrought, and does credit to its composer's contrapuntal studies. We may hint nevertheless that it

exhibits rather too great a fondness for the cheap device of sequence—one which should be used with all the more care because so easily abused. The opening movement of the "Credo," a smooth piece of work, calls for no par-ticular observation; but the "Et incarnatus" is worthy of notice as what it should be—a striking and impressive notice as what it should be—a stitking and impressive episode. The entrance of the unison voices on the word "Crucifixus," and against repeated diminished seventh chords in the orchestra, is happily managed with a view to the desired effect; but, indeed, the entire movement speaks well for Mr. Wingham's skill and illustrative power. The "Credo" ends, according to classic precedent, with a fugue, "Et vitam venturi," which, like its predecessor, is fluent contrapuntal writing. Adopting a plan for which there are few, if any, precedents, Mr. Wingham employs in his Offertory three solo violins only (adagio). Whether anything save novelty is gained by this as against a movement for full orchestra is open to question; nor is the movement of such a character as to incline us in the composer's favour. It is a plain straightforward piece of work enough, without any specially interesting features. There are good points in the six-part "Sanctus," more There are good points in the six-part "Sanctus," more especially in the treatment of the words, "Pleni sunt celi," which is bold and striking; while the "Benedictus" has precisely the needed spirit of entreaty and restful hope. In the first part of this movement Mr Wingham follows a plan Schubert loved to adopt, by giving the solo voices in succession the same extended theme. Subsequently the chorus joins the soli, and the movement receives considerable expansion, retaining its interest to the end. The "Hosanna" is curious as being constructed, with the exception of a few opening and closing bars, upon a dominant pedal bass, above which a short movement in fugal style disports itself. Finally, the "Agnus Dei," copying illustrious models, reverts to the music of the "Kyrie," and a brief alla breve movement for soli and chorus, written in a plain massive style, ends a work which, taken for all in all, does credit to English art, and deserves a place among the worthy things.

God goeth up with shouting. A Sacred Cantata, composed by John Sebastian Bach. Pianoforte accompaniment arranged by Robert Franz. Text translated and adapted by the Rev. W. H. Milman, M.A.

[Novello, Ewer and Co.]

EVERY lover of music will welcome this addition to Church Cantatas by Sebastian Bach which the publishers are placing within the reach of the humblest. We cannot have too many of them, for even the least valuable contains something worth possessing, or contributes its quota to our knowledge of the illustrious composer's genius and method. The Cantata before us is certainly not the least valuable; indeed we should prefer to rank it among the best, inasmuch as the noblest characteristics of the master are exemplified. It sets out with a fugal Chorus, "The Lord goeth up," in Bach's clearest, most vigorous, and most effective style. Here there are no complications, such as elsewhere in the composer's works suggests that he sometimes forgot the difference between music for voices and music for instruments. The fugue is eminently vocal throughout, and its important dimensions qualify it for use with advantage as an Anthem at the approaching Eastertide. A Recitative, "To day the Highest," separates this number from a tenor Air, "Ten thousand times thousand," belonging to the robust and, if the word may be pardoned, rollicking class which counts so many examples in Bach's works. It taxes heavily both the endurance and skill of the vocalist; but the effect of it as illustrating the jubilant text is great and worth the pains of securing. A second short Recitative describing the Ascension follows, leading to a soprano Air, "Our Jesus hath for aye," which we class among the loveliest in all Bach's works, as marked not only by his unfailing inventiveness but by a grace and expression more than common. Every musician as he first makes the acquaintance of this solo will dwell upon it with delight. An "accompanied" and grandiose bass Recitative, "He comes, the Lord of lords," next introduces an Air of the same character for the same voice, "'Tis He who all alone hath trodden well the winepress." This is a favourable example of the master's florid style, and, like its predecesse A So by thing, "O whice musi this

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and fe free f older means howev choses Magn equal labour better of fett cessor for tenor, exacts a good deal from the executant. A Song for contralto, "My spirit him descries," is, judged by the taste of the present day, more ingenious than pleasing, but after it the Cantata closes well with a Choral, "O Jesus Christ, thou dearest Lord," the simple beauty of which will unite all suffrages in its favour. We repeat that musicians everywhere cannot but find pleasure in adding this work to their Bach collection.

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the one Palestine. A Sacred Oratorio. The words by Reginald Heber. The music by William Crotch, Mus. Doc., Professor of Music in the University of Oxford. Edited, and the Pianoforte accompaniment revised, by Berthold Tours. [Novello, Ewer and Co.]

Public attention having been called to the merits of this fine work by its performance at the Sacred Harmonic Society during the past month, the appearance of this octave edition is well timed; for there can be little doubt that, although English composers are rising around us who have won a fame as Oratorio writers, we can ill afford to ignore one who proved his worth at a period when the production of a composition of such importance was regarded almost as an act of daring. It seems strange indeed that so little should be known of an artist who was not only celebrated as "Master Crotch, the Musical Child," but who was Professor of Music at the University of Oxford, Principal of the Royal Academy of Music, lecturer on the art at the Royal Institution, and the composer of several art at the Royal Institution, and the composer of several sacred works, including another Oratorio besides the one just published, called "The Captivity of Judah," which was produced in the theatre at Oxford in 1834, on the occasion of the installation of the Duke of Wellington as Chancellor of the University. Mr. Berthold Tours has most carefully edited and skilfully revised the pianoforte part of the edition of "Palestine," which for the first time places the work in a form appealing to the many; and Choral Societies will now have an opportunity of adding to their répertoire an Oratorio of which, indeed, every countryman of its composer has a right to feel proud countryman of its composer has a right to feel proud.

Elijah. A Sacred Oratorio, by F. Mendelssohn Bartholdy. Pianoforte arrangement by Berthold Tours. [Novello, Ewer and Co.]

THE arrangement of an Oratorio for our household instrument is by no means an easy task; for on one hand there is the danger of crowding in so many of the choral and orchestral parts as to weary the performer and dissatisfy the listener; and on the other there is a fear that in the attempt to simplify the score sufficiently to bring the transcription within the reach of average players the effect will be feeble. Mr. Berthold Tours has, we are bound to say, steered clear of both these difficulties, and has presented us with a pianoforte version of Mendelssohn's popular work which vividly recalls its numerous beauties in the original form. We may especially point to the choruses, "Yet doth the Lord see it not," "Blessed are the men," "He, watching over Israel," and "Behold, God the Lord," as masterly specimens of arrangement; and the duet of the Prophet with the Widow is also skilfully brought under the hands. This transcription will no doubt be widely spread amongst musical amateurs.

Magnificat and Nunc Dimittis in F. By E. H. Birch, Mus. Bac.

The Creed of St. Athanasius. Composed by E. H. Birch, Mus. Bac.

[Novello, Ewer and Co.]

MR. BIRCH'S Evening Service is quite modern in thought and feeling, and, without being secular in style, is altogether free from the dryness which characterises much of the older cathedral music. The music will be found by no means difficult, and is likely to be popular. We must, however, express our regret that Mr. Birch should have chosen the form of a "Canon 4 in 2" for the Gloria of the Magnificat; because, though correctly written, it is not equal to the rest of the piece. It seems to us rather laboured, and the composer would, we think, have been better advised to give his imagination freer scope, instead of fettering it with the limitations he has imposed upon MR. BIRCH'S Evening Service is quite modern in thought

himself. It is not every one, even of good musicians, who can write a really effective "Canon 4 in 2."

The "Athanasian Creed" is simply a double chant with varied harmonies, which requires no detailed notice.

The Morning and Evening Service set to music in the key of A. By F. Mendelssohn Bartholdy.

[Novello, Ewer and Co.]

Вотн choirmasters and choristers will hail with great satisfaction this grand service in its new octavo form-a form by the way which has almost entirely, and we think very wisely, taken the place of the old single parts. There are two versions of this work, Breitkopf and Härtel's and the one we have been most accustomed to see in this country, Messrs. Novello's. In this new edition Dr. Stainer, who has edited the work, has given us one or twovaluable and important changes derived from the German version, and the service now stands in such a complete and readable form as to bring it within reach of the capabilities of many choirs who have hitherto been unable to perform it with effect.

The Union Psalter. Psalms and other portions of Scripture pointed for chanting. By William Lockett, Organist of Union Chapel, Oxford Road, Manchester. [Hodder and Stoughton.]

THIS little book is published for the use of Nonconformists, and in its way is most commendable. Undoubtedly the pointing of a Psalter is a most difficult task, because the same passage may frequently be read or accented in more than one way. However, of the book under notice it certainly may be said that upon the whole the pointing assists in giving an intelligent reading of the text, which is saying much in its favour. We have long noticed the improvements which are taking place in the architecture of places for Nonconformist worship, and congratulate those who belong to this class of the community on having a book which must tend to greatly improve the ornateness of the musical part of their services.

Our conversation is in heaven. The righteous live for evermore. Anthems for four voices. Composed by Oliveria. L. Prescott. [Stanley Lucas, Weber and Co.]

MISS PRESCOTT is a student at the Royal Academy of Music and a pupil of Professor Macfarren. Several of her compositions have from time to time been performed at the Concerts of the Academy pupils, and occasionally also elsewhere. The Anthems before us give proof of sound training, and are highly creditable as a student's production, but they are of scarcely sufficient importance to enable us to pass any opinion as to the amount of inventive power possessed by the composer. "Our conversation is in heaven" is simply a piece of smooth and flowing part-writing. "The righteous live for evermore" is more interesting in its ideas. The episode at the words, "Therefore shall they receive a glorious kingdom," is very cool and the return to the first subject on page 6 is well. good, and the return to the first subject on page 6 is well managed. Miss Prescott's vocal harmony is so correct that we are surprised to find that she has not been more careful with her organ part. In the last two bars of the first page she gives consecutive octaves between extreme parts, which are the more noticeable from the fact that the upper part is above the voice, while another instance of consecutive octaves in the organ part may be seen in the last bar but one of page 2.

Shew me Thy ways, Full Anthem; Save me, O God, Full Anthem, composed by Alfred Alexander (Novello, Ewer and Co.), are two short pieces by a composer whose name is new to us. They show very good musical feeling, and are well written for the voices. The enharmonic change at the foot of the second page of "Shew me-Thy ways" looks harder than it is in reality. We can recommend these little Anthems to parochial choirs.

An Order of Service for use at a Harvest Thanksgiving (Novello, Ewer and Co.) is issued by the London Gregorian Choral Association, and will be found well adapted to its object in churches where Gregorian music is

Musical Tales, Phantasms, and Sketches. Translated from the German of Elise Polko, by Mary P. Maudslay. Second series. [Samuel Tinsley.]

THE sympathetic feeling for art and artists which pervades every sketch in this volume will surprise no one who has read the charming Reminiscences of Mendelssohn by the same authoress; but, apart from their attraction in a musical point of view, many of the tales have such strong human interest that they should meet with a cordial welcome even from those who read for the story alone. Presuming that the facts are authentic, we may say that "The Last Viol di Gamba Player" contains much that will enchain the attention of the musical student; for, although we all know the wandering life of Carl Friedrich Abel, and have heard that he died in London, we are but little acquainted with the pathetic episodes in his checkered career. That the instrument with which he had so long delighted every sensitive ear " was laid in his coffin " may be accepted as a proof of the respect paid to his memory; but it was a prophetic incident, for, as our authoress says, "Carl Friedrich Abel was the last performer on the viol di gamba." We may also mention as especially deserving of praise "The Song of the Bee," "Bach in London" (which reveals some curious incidents of this artist's life in the metropolis). "The Quiet Student," and "A Surprise," although many others might be named which have very considerable merit. The translation is extremely good—so good indeed that, save for a very few German expressions, we might fancy the tales were written by an Englishwoman. The work is elegantly got up, and may be warmly recommended to those who love to read about music and musicians.

Elizabeth's Song. From "The Saint's Tragedy." By the Rev. Charles Kingsley. Set to music by Joseph Barnby.
[Novello, Ewer and Co.]

MR. BARNBY has evidently aimed at expressing Kingsley's words in preference to writing a "selling" song, for a more unconventional composition we have rarely met with. Commencing with a short symphony in G minor time, the voice begins in the same key stime, and changes to 2 in the tonic major, on the words "Happy birds!" So musicianlike a colouring of these verses will no doubt be appreciated by those whose taste is not too much fettered by pedantic rules; and we trust that the good opinion of this artistic minority will amply repay the composer for daring to think solely in sympathy with the poet.

The Child-Angels. Song. Words by Frederick E. Weatherley

The Maiden and the Sunbeam. Song. Wi Charles J. Rowe. Composed by Berthold Tours. Written by [Evans and Co.]

THE simple nature of the words of these two vocal pieces is faithfully reflected in the music; and both compositions are sufficiently thoughtful and artistic to sustain, if not to add to, the fame of one of the most prolific of our song-writers. "The Child-Angels," in G minor and major, has a pathetic theme, well adapted for a contralto voice, the accompaniment having but little independent character, but giving much intensity to the vocal part throughout. The second song is a perfect little musical poem, the tones of the organ, to which the child listens in wonder, being well imitated by the dragging left-hand passages in the accompaniment. We could wish that modern composers would choose poetry for musical setting breathing more of the happiness lying around the world of childhood: cer-tainly, a song beginning "There was rain in the city churchyard," is scarcely suitable for drawing-room singing: but when we get music as good as Mr. Tours has wedded to these sombre verses, we have less right perhaps to

Husarenritt. Tonbild aus dem Krieger, für Pianoforte, von Fritz Spindler. Easy arrangement by Berthold Tours. [Novello, Ewer and Co.]

THE admirers of this popular piece whose fingers are not yet thoroughly under their control will be glad to find that a simplified version of it is now within their reach, the arrangement of which has been undertaken by an artist so extent.

competent for his task that the salient points of the composition are retained, whilst all the passages are placed easily under little hands. We cordially recommend this spirited Galop in its present shape to young players; and may mention that it is also published as a Duet.

Four Sketches for the Pianoforte. Composed by C. H. H. Sippel. [Metzler and Co.]

THESE sketches show some musical feeling; but the composer has evidently been fascinated by the fragmentary style of writing which so fatally stands in the way of solid advancement. No. 1—with the somewhat affected title "Funny"—is a feeble little piece, in D minor; and No. 2, called "What is it?" is little more than a study of chords of the sixth. No. 3, however—" Farewell," a flowing little piece in 12 time—is melodious; but Mr. Sippel must be careful, even in so unpretending a composition, not to let his two parts drop together in such unpleasant octaves and his two parts drop together in such unpleasant octaves and fifths as occur between bars six and seven, page 6; one and two, page 7; and six and seven, page 7. No. 4, "Longing," is by far the best of the four sketches. In this we have a more defined melody; but even here there is a vagueness which seems to result from the habit of allowing the fingers to wander over the keyboard. If Mr. Sippel were to study earnestly, shun catching "titles," and write with an artistic aim, we think he might be successful.

Six Pensées Musicales pour Piano. Par Rosa Guerini, née Wilberforce. [Milan: Jean Canti.]

THE composer of these thoughtful little pieces is a stranger to us; but she writes so well that we may hope to hear more of her in the future. No. 1, "Etude," smooth and graceful sketch, which, apart from its attraction to the listener, will prove an excellent exercise for the student. No. 2, "Pensée Fugitive" (inscribed "A ma mère"), derives much of its effect from the figure in the bass. The alternation between the tonic minor and major gives much freshness to the theme, which is appropriately tender and refined in character. No. 3, "Pourquoi," although written with fluency, and sufficiently suggestive of its written with fluency, and sufficiently suggestive of its quaint title, is scarcely so much to our mind as No. 4, a song without words, in F sharp minor, every bar of which is full of meaning. No. 5, "Souvenir," is a more clever trifle; but No. 6—a scherzo, with a trio and coda—is instinct with musical life, and should become a favourite with pianists educated to the appreciation of form and coherence of design, to whom, indeed, we cordially commend the whole of these unpretentious trifles.

March of the Templars, from "The Crusaders." Dr. Hiles.

Two Movements, from "The Crusaders." By Dr. Hiles. Arranged for the Organ by George Marsdan Arranged for the Organ by George Marsden, Mus. Bac.

[Forsyth Brothers.]

THIS March is fairly interesting, easy to play, and will go very well even on a small organ. The name of the composer will be a sufficient warrant for the proper manipulation of whatever may be the subject of the composition.

The first of the "Two Movements" is of the organandante species, and will make an effective introductory voluntary. The second is an arrangement of a chorus, and will be found suitable for a short concluding voluntary Both are good, distinctly easy, and suitable either for small or large organs.

March for the Organ (in F major). Composed by Frederick Iliffe, Mus. Bac. Arranged by W. J. Westbrook, Mus. Bac. [Novello, Ewer and Co.]

This is undoubtedly an effective March, and there is much to admire in it, though one is frequently reminded of two well-known compositions of the same kind. To the March-loving public, however, it will be very acceptable, and a slight lack of freshness will help to commend it rather than otherwise. The subjects are of a classical mould and treated in a befitting manner. The arranger's work has been done so as to interest a good performer, and yet not to tax his powers of manipulation to any great

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#### FOREIGN NOTES.

AT the Paris National Opera the works of the chief At the Paris National Opera the works of the chief originator of what is specifically termed grand-opéra—to wit, Giacomo Meyerbeer—experience just now a general revival, and during the past month the répertoire mainly consisted of alternate performances of "L'Africaine," "Le Prophète," "Robert le Diable," and "Les Huguenots." The mise-en-scène of the first-mentioned work, upon which special care had been bestowed, is said to have involved the enormous expense of 270,000 fracts. The involved the enormous expense of 270,000 francs. The same composer's "L'Etoile du Nord" has been in active preparation at the Opéra-Comique during the last few weeks, M. Nicot and Mdlle. Bilbaut-Vauchelet being cast weeks, M. Nicot and Mollie. Bilbaut-Vauchelet being cast for the principal rôles. The young tenor, M. Sellier, to whom a brilliant future had been predicted, and who was to have sung the principal part in M. Gound's new operatic work "Polyeucte," has, it is said, abandoned his projected dbut in that opera. He made his first appearance last month at the Grand-Opera as Arnold in "Guillaume Tell," without, however, as yet realising the expectations which his success at the last concours of the Conservatoire had raised. At the Bouffes-Parisiens M. Offenbach's new raised. At the Bouffes-Parisiens M. Offenbach's new Operetta was brought out for the first time on the 13th ult. It is entitled "Maître Petronilla," the libretto being from the pen of an anonymous author. To judge from the tone adopted by the Parisian press, it may be questioned, however, whether the new work of the volatile maestro will hit the popular taste as much as his previous Operettas. Among concert performances the production of Berlioz's "Requiem" at the Châtelet, and of Niels Gade's legend, "La Fille du Roi des Autnes," at M. Colonne's concerts, have attracted special attention, several repetitions having already taken place. A propos of the forthcoming International Exhibition the following concerts have been officially announced to form part of the musical programme—viz., four concerts with vocal and instrumental soli and orchestra; six concerts with orchestra, chorus, and soli; twelve of sacred music for organ, &c.; four specially reserved for vocal Societies, four intended in the same manner for military bands; sixteen for chamber music; in addition to which a number of popular concerts are contemplated. Many of the leading foreign musical Societies and orchestral bodies have already signified their intention of taking part in the performances; and some 18,000 candidates have, so far, sent in their names for the musical competitions which are to take place on

July 14 and 17.

M. Colonne, the indefatigable leader of the Concerts
Populaires, has been accorded a state subvention of 25,000 francs in support of his excellent undertaking, a fact which speaks well for the discrimination of the French Minister of

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The visit to Paris of a number of Spanish students, amateur musicians, is a curiosity worth mentioning, if only for the sake of the originality of the undertaking. The troupe is composed of some seventy young men forming what is termed in Spanish an estudiantina. They are dressed in the garb of the students of Salamanca of the sixteenth century, and amongst their number sixteen play the guitar, six the lute, ten the violin, eight the flute, and ten the tambourine. Their appearance has created quite a little sensation in the French capital, and the Concerts which they gave at the Italiens were crowded to excess.

According to the Neue Berliner Musikzeitung the pro-jected artistic expedition on the part of the members of the Philharmonic Orchestra of Vienna, who proposed giving a series of Concert performances at Paris during the Exhibition, has now been definitely abandoned. Difficulties pre-senting themselves in the way of financial arrangements are said to have been the chief reason of the failure of the

are said to have been the chief reason of the lanure of the interesting project.

M. Gounod will, it is announced, personally conduct the first performance at Vienna of his Opera "Cinq-Mars."

Under the title of "La France Poétique et Musicale," a Society has just been formed in Paris, under the presidency of M. Victor Hugo, whose object it will be chiefly to make known the works of its members to the general

music is to take an important part. The great philosopher and composer died on the 3rd of July, 1778.

M. Victor Massé has resigned his functions as chef of

the chorus at the Paris Opéra, in consequence of ill-health, and the vacant post has been filled by M. Jules Cohen, a professor of the Conservatoire.

Madame Norman-Neruda, the eminent violinist, has arrived in the French capital, and made her first appearance this season at the Concerts Populaires on the 24th ult.

The collection of instruments of the Bruxelles Conserlately received some important and interesting additions, namely, a spinet marked "Albertus Delin me fecit, Tornaci, 1770" (the gift of the director, M. Gevært); a theorbo (the gift of the director, M. Gevært); a theorbo inscribed "Joannes Storino fecit, anno Domini 1725;" and an arch-lute, marked "Mattea Sellas alla corona, Venezia" two rare and beautiful specimens, which the custodian of the Bruxelles collection was fortunate enough to acquire in Rome.

The following valuable and interesting relics have been presented by private donors to the museum of the Philharmonic Society of Vienna, viz., a portrait in haut relief of Mozart, a miniature portrait of Haydn, and the pianoforte which had been presented to the latter during his stay in London. The instrument had hitherto formed part of the

collection of the late Viennese Capellmeister Herbeck.

The Season of Opera at St. Petersburg has just come to a close, having been an unusually brilliant one, the troubles in the East notwithstanding. Madame Nilsson is said never to have been in better voice. Mdlle, Ehnn (of the Imperial Opera at Vienna) and Madame Gerster-Gardini were likewise the recipients of numerous public ovations, the former being especially admired in her impersonation of "Mignon" in M. Thomas's Opera. Previous to her leaving Russia, Madame Nilsson gave a grand Concert for the benefit of the wounded in the late campaign. The gifted artist has been nominated Court-singer by the Emperor of Russia, and has been decorated with the Order "Arts and Sciences."

At Berlin the season of Italian Opera at the Kroll'sche Theater commenced on the 14th ult. with a performance of Rossini's "Il Barbiere." The principal rôles were divided among Signora Ricci (Rosina), Signor Perugini (Almaviva), and Signor Giannini (Figaro). The undertaking seems likely to prove a success. At the Royal Opera Madame Trebelli has recently created much enthericase in the character of Account in Il Trouters." thusiasm in the character of Azucena in " Il Trovatore; Madame Gerster-Gardini was expected to commence a series of impersonations at the same establishment on the 21st ult. A new operatic work by Herr Abert, entitled "Ekkehard," is in active preparation, and will probably be the only additional novelty which the Berlin Opera will produce during the present season. The projected performance of "Die Walkure" will, it is now stated, not be realised, at all events during the current campaign, Herr Wagner having refused to grant his permission to the directors of the Berlin establishment, except on con-dition that the entire work, "Der Ring des Nibelungen," is taken in hand.

Herr Max Bruch has just completed a new work, written in the form of an Oratorio for orchestra, chorus, and soli, and entitled "Das Lied von der Glocke"; it is to be performed for the first time at Cologne next month.

The new series of Lieder (Op. 48) recently published by Robert Franz has quickly found so many admirers that it has already become necessary to issue a second

Rubinstein's Opera "Die Maccabäer" achieved a great success on the occasion of its first performance at the Imperial Opera at Vienna on February 25, since when numerous repetitions of the work have taken place.

At Prague the intended production of a new opera by Bendl entitled "Die Montenegriner" has been prohibited

by the police authorities.

The Viennese Conservatorium has just sustained a great loss, Madame Marchesi, the gifted professor of singing having, in consequence of a difference with the directors, abruptly terminated her connection with the Institution. On the occasion of the first centenary of the death of Jean-Jacques Rousseau, some appropriate festivities will be held at the town of Geneva, his birthplace, and in which of the Berlin Sternsche Gesangverein. The performances of Italian Opera at the Imperial establishment at Vienna commenced on the 19th ult., under the conductorship of Signor Arditi. Among the eminent vocalists who will appear during the contemplated twenty-four performances are mentioned, Mesdames Nilsson, Trebelli, Salla, and MM. Faure, Masini, Cam-

panini, and Behrens.

At Bruxelles, the famous quartett-party led by Jean Becker have recently created much enthusiasm in a series of concerts, including works by Mozart, Beethoven, Raff, Rubinstein, and Cherubini. At a concert given by the Association des Artistes Musiciens, Wagner's Symphonic-poem, "Siegfried Idyl," was extremely well received, the programme including also the same composer's "Wal-kürenritt" (from the Tetralogy), arranged for the pianoforte by Brassin, which was played with great brilliancy by

Madame Adelina Patti is said to have received the sum of 422,000 francs in gold for forty-two performances in

Italy during the last four months.

The Munich tenor, Herr Nachbaur, has been extremely well received at Rome, where he made his debut in "Lohengrin;" he was also announced to appear, together with Madame Pauline Lucca, in "Faust" and

Les Huguenots."

The only daughter of Cherubini, Madame Zenobia Rossetti, is still living at Pisa, where the composer's "Requiem" was recently performed on the occasion of the death of the late King, Victor Emmanuel. The attention of the present monarch having been called to the fact, he has graciously granted a pension to the near relative of the

great maestro.

Madame Rossini, née Olympe Pélissier, the widow of the composer of "Guillaume Tell," died on the 22nd ult. at her villa at Passy, near Paris, at the age of seventy-eight. She was married to the composer in 1845, shortly after the death of his first wife, Isabelle Colbrand, from whom he had been long separated. The deceased lady leaves the whole of her personal fortune (about a million of francs) to be devoted to the erection of an asylum for French and Italian vocal artists.

At Coblenz, his native town, died on February 22, at the age of eighty-five, François Hünten, the well-known composer of easy and pleasing pianoforte music, and author of a méthode de piano at one time much in use. After having lived many years in Paris, where he gained a great reputation, he retired to his native town in 1847, passing the remainder of his days in easy circumstances.

The death also is announced, at Florence, of the once famous tenor Mariani, for whom Donizetti wrote the part of Gennaro in "Lucrezia Borgia." He had just

completed his seventieth year.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (March 3): Symphony, D major (Mozart); "Tasso" Poëme-Symphonique (Liszt); Intermezzo (F. Lachner); Pianoforte Concerto, No. 4 (Saint-Saëns); Fragments from the "Sérénade," Op. 8 (Beethoven); Overture to "La Chasse du jeune Henri" (Méhul). Concert Populaire (March 10): Overture to "Le Roi d'Ys" (Lalo); Chorus from "Oberon" (Weber); Thème Slave varié (Delibes); Fragments from "Iphigénie en Aulide" (Gluck); Choral Symphony (Beethoven). (Gluck); Choral Symphony (Beethoven). en Aunce (Gluck); Choral Symphony (Deethoven).

Concert de l'Association Artistique (March 10): "La Fille du Roi des Aulnes" (Niels W. Gade); Variations on a Theme by Beethoven for two pianofortes (Saint-Saēns); Overture, "Der Freischütz" (Weber), &c. Concert du Conservatoire (March 17): Choral Symphony (Beethoven); servatoire (March 17): Choral Symphony (Beethoven); Romance from a Symphony (Haydn); Chorus, "La Mort d'Ophélie" (Berlioz); Overture to "Oberon" (Weber). Concert Populaire (March 17): Symphony, "Harold" (Berlioz); Concerto for Pianoforte (Grieg); Fragments from "Midsummer Night's Dream" (Mendelssohn), &c. Concert du Châtelet (March 17): "Requiem" (Berlioz). Concert Populaire (March 24): Symphony in F major (Beethoven); Symphony, "Le Forêt enchantée" (d'Indy); Violin Concerto (Viotti); "Le Rouet d'Omphale" (Saint-Saēns); Overture, "Euryanthe" (Weber).

Leipzig.—Euterpe Concert (Feb. 26): Funeral March from "Alexandrea" (Zopff); Symphony, D major (Haydn); Siegfried Idyl (Wagner); Suite for Violin (Ries); Overture

"Egmont" (Beethoven). Gewandhaus Concert (Feb. 28): Frühlings-Fantasie (Gade); Serenade for String-Quartett (Volkmann), Concerto, D minor (Rubinstein); Symphony, major (Mendelssohn). Gewandhaus Concert (March 7): Mass in C and Ninth Symphony (Beethoven). Conservatorium Concert (March 8): String Trio, G major (Beethoven); Ditto, D minor (Mendelssohn); Violin Sonata (Umlauft). Singakademie (March 10): Bach's "Magnificat" and Mozart's "Requiem."

Berlin.—Symphonie Kapelle (February 27): Overture La Clemenza di Tito" (Mozart); Symphony, D maior (Mozart); Symphony, D major (Mozart); Ocean Symphony (Rubinstein); Todtentänze (Heidingsfeld); Overture, "Heimkehr" (Mendelssohn). Singakademie (March 8): Oratorio, "Christus" (Kiel). Singakademie (March 8): Oratorio, "Christus" (Kiel). Bilse Concert (March 6): Overture, "Beethoven" (Lassen); Prelude, "Queen of Sheba" (Goldmark); "Tasso" (Liszt); Siegfried Idyl (Wagner), &c. Symphonie-Kapelle (March 6): Overture, "Idomeneo" (Mozart); Fragments from "Roméo et Juliet" (Berlioz); "Eroica" (Beethoven); Overture, "Girondisten" (Litolff). Bilse Concert (March 9): Overture, "Weihe des Hauses" (Beethoven); Huldigungsmarsch (Wagner); Rhapsody in F (Liszt): Ocean Symphony (Rubinstein). &c. Cäcilien-F (Liszt); Ocean Symphony (Rubinstein), &c. Cäcilienverein (March 25): "Faust" Music (Schumann).

#### CORRESPONDENCE.

#### JAMES LEACH OF ROCHDALE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Inquiries have been lately made in America respecting some hymn-tunes by Leach, which are found in respecting some hymn-tunes by Leach, which are found in collections published in the United States at the close of the last and the beginning of the present centuries. The tune named "Fountain" is in a music-book of 127 pages, called "Easy Instructor," which was printed at Albany in 1798 and published by Little and Smith. In "The Bridgewater Collection of Sacred Music," first edition, "Bridgewater," "Fountain," "Hamilton," "Wilderness,"
"Bridgewater," "Fountain," "Hamilton," "Morning
Flower," and "Sepulchre;" and in a book called "David Companion, or the Methodist Standard "-the compilation of which was ordered by the General Conference at Baltimore, May 26, 1808, and which was registered as copyright July 28, 1810-are forty-eight pieces of music by James Leach. From that time forward Leach's tunes were included in most of the American collections. Several of them attained considerable popularity in England, but, with many other tunes of their period, are now disappearing from modern hymnals. A few lines respecting Leach

and his tunes may interest some of your American readers.

James Leach, of Rochdale, Yorkshire, was a countertenor singer and a member of the King's Band. He was tenor singer and a member of the Ring's Dand. He was born in 1762, and was killed by a stage-coach accident in the spring of 1797. In 1789 he published "A New Sett of Hymns and Psalm Tunes adapted for the Use of Churches, Chapels, & Sunday Schools, with Accompaniments & a Thoro' Bass, the whole figured for the Organ, Harpsichord, or Piano-Forte, Composed by J. Leach, Rochdale. London. Printed for the Author, & Sold by Preston & Son at their Warehouses, 97, Strand, and Exeter Change. T. Beale, Music Seller, Manchester, and to be had at all the Music Shops in the Kingdom." The preface is dated June 29, 1789, and states that some of the tunes were written "a few years ago," and "got handed about." Hence their publication. "A Second Sett of Hymns and Psalm Tunes," &c., was published in Leach's lifetime. It is not dated, but refers in the preface to the former set of "a few years ago." The date of the second set is probably about 1794 or 1795. To an edition of it published after the composer's death an advertisement is appended, dated "Manchester, 1798," which states that "the sudden death of Mr. Leach had reduced his family to very necessitous circumstances," and soliciting subscriptions towards publishing sundry MS. anthems, &c., for the benefit of the family.

Later impressions of both "setts" were printed from the original plates, but are without the prefaces. A copy in my possession bears the date 1812 in the water-mark in the fly-leaf.

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First Sett.—New Trumpet, Rochdale, Standing, Townhead, Traveling, Supplication, Shepherd's Lover, Mystery, Hamilton, Fountain, Complaint, Sabbath, Oldham, Mount Pleasant, Pisgah, Failsworth, Jordan, Bethel, Jerusalem, Melody, Nativity, and Middleton. After these come two long pieces, with instrumental accompaniments: "The Technology of the hypen "He course in The Tribunal," a setting of the hymn, "He comes, he comes, the Judge severe;" and "The Second Coming of Christ,"

Tribunal, a secting of the hydro, "He comes, he comes the Judge severe;" and "The Second Coming of Christ," to the hymn, "Lo, He comes with clouds descending." Second Sett.—Redemption, Funeral, Judgment, Harmony, Rest, Refuge, Hermit, St. John, Mount Zion, Bethlehem, Mount Hermon, Lebanon, Pastoral, Wrestling Jacob, Morning Flower, Aphek, Sepulchre, Peru, Joannes vel Momenti Mores (the engraver's version, I presume, of Memento mori), Jehudijah, Mourner, Triumph, Wilderness, Memento mori), Jehudijah, Mourner, Triumph, Wilderness, Infancy, Smyrna, Palestine, New Windsor, Patmos, Salford, Mount Tabor, Penitent, Mount Carmel, Pilgrim, Sheilds, Tabernacle, Mehetabel, Hallelujah, Judea, Mount Nebo, Syria, Alexandria, Cyprus, Nile, Watchman, Egypt, Orpheus, Sharon, Gaza, Reumah, Calvary, and Canaan. The last three of these are long pieces. The above names are those given to the tunes by Leach himself, and they beem to have been pretty generally adhered to but the seem to have been pretty generally adhered to; but the tune "Bridgewater" in the American collection is identical with that originally called "Sheilds." A tune named Knaresborough, and ascribed to Leach, is, I believe, an adaptation from one of his anthems. The first set of tunes forms a volume containing fifty-eight pages; the second set sixty-nine pages, both oblong quarto. Besides the two books of hymn-tunes, Leach's published works include some anthems and, I am informed, trios for two violins and a bass viol.—Yours faithfully,

G. A. C.

#### MUSIC IN BOSTON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-The long-continued depression existing among all classes of producers, manufacturers, and traders throughout the States has had much influence upon musical ventures here, with few exceptions. It is understood, however, that a season of Italian Opera will be given in some of the chief cities by the Strackosch company, enlarged for the purpose, later in the season. The company comprises, among others of note, those accomplished artists—Clara Louise Kellogg, Annie Louise Cary, and Madame Marie Roze. Other travelling companies are also trying their fortunes in various parts of the country, some meeting with fair success. Here we are having our usual number of Symphony Concerts by the Harvard Musical Association, which gives us each year some very fine entertainments (although they are inadequately supported), and similar concerts are also given by the celebrated Thomas Orchestra. Our old Handel and Haydn Society, too, is cautiously feeling its way through the season, and affording us opportunities of hearing some superb specimens of chorus-singing in connection always with the best solo talent obtainable. Carl Zerrahn still holds the baton for this Society, as he does also for the Harvard Musical, a position he has occupied in the first-named organisation for more than a quarter of a century; and much of the success of the Society may be fairly attributable to his able management in the particular department under his control. Mendelssohn's "St. Paul" is the next announced performance by this Society, and is to take place on the 6th inst., to be followed at Easter by Haydn's "Creation." Creation."

Our two male-voice singing clubs, the "Apollo" and the "Boylston," are giving some excellent performances this season, the first under the conductorship of Mr. B. J. Lang, and the other under that of Mr. Geo. L. Osgood; both capable and entirely equal to their respective positions, and both laudably ambitious to excel. The auxiliary female chorus of the "Boylston" and the "Cecilia" Society (a small company of mixed voices) are also giving us some good concerts.

The Worcester Collection of Sacred Harmony, by Isaiah Thomas, Worcester, Massachusetts, 1786, contains a totally different "Bridge-water," by Edson, an American composer.

Setting aside some occasional performances of a less noteworthy character, our musical season may be thus hastily summed up.—Yours truly, LORING B. BARNES. Boston, U.S.A., March I, 1878.

#### ALLISON & CO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Our attention has been called to a paragraph in the February number of the MUSICAL TIMES, that we had removed our pianoforte factory from Wardour Street. This is not exactly the case, as it is only our show-rooms and offices we have removed to No. 40, Great Marlborough. Street; our factories being still where they have always been, at the Apollo Works, Kentish Town; and we have no connection whatever with any firm of a similar name to ours in Wardour Street.

Your insertion of the above in your next issue will much lige.—Yours faithfully,

ARTHUR ALLISON & Co. oblige.-Yours faithfully,

#### ORGAN BLOWING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will some of your readers kindly inform me if there is not an easier mechanical method of blowing a small organ or pedal harmonium than by attaching an hydraulic engine?

If you could ventilate the subject a little in your columns, I feel sure you would be conferring a great favour upon many lovers of sacred music, including myself.—Trusting you will oblige, yours obediently,

#### TO CORRESPONDENTS.

- Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.
- Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may
- Correspondents are informed that their names and addresses must accompany all communications.
- We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.
- Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

papers or supplied to us by correspondents.

ABERDEEN.—The University Choral Society gave its Annual Concert at the Music Hall on the 8th ult. before a large audience. In the first part of the programme, Sir Herbert Oakeley's Students' Song, "Alma Mater" (accompanied on the organ by the composer), was rapturously received, and his Organ Solo, "Edinburgh" (composed by the Professor for the Liverpool Musical Festival of 1874), also elicited the warmest marks of approbation. The part-singing was generally extremely good, and the concert was in every respect highly successful.—On-the oft ult. Sir Herbert Oakeley gave a Lecture on Madrigals, in which he traced with much clearness the history of these compositions, illustrating his remarks by some of the best specimens, which were excellently rendered by the Musical Association. The lecture was listened to with the utmost interest by a large audience; and at the close of his address a vote of thanks to Sir Herbert Oakeley was proposed by Professor Black.

Anysono—On Wednerday the 6th ult. a Musical Lecture was

was proposed by Professor Black.

ABINGDON.—On Wednesday the 6th ult. a Musical Lecture was given in the Wesleyan Schoolroom by the Rev. S. V. Lewis, entitled "An Evening with the Fairies," on the popular superstitions of Wales and other old countries. Characteristic Welsh songs and part-songs were well rendered by Mrs. T. B. Kendall, Miss Fewster, Mr. C. Lewis, and Mr. H. Clarke; Mrs. G. Davis being a skilful accompanist. The musical portion of the programme included a "Fantasia on Welsh Airs," by Brinley Richards, brilliantly executed by Mrs. T. B. Kendall (nst Hellis), a former certificated pupil of the composer's; a Song and Chorus, "Wales," by Mr. H. Clarke; "The Bells of Aberdovey," by Mrs. T. B. Kendall; and other songs, &c. The proceeds of the entertainment were for the relief of the families of the unemployed miners of South Wales.

ADELAIDS, SOUTH AUSTRALIA.—The services in connection with the consecration of the first portion of the Cathedral Church of St. Peter's, held in the Octave commencing Sunday, December 30, 1877, and ending Sunday, January 6, 1878, were highly creditable. The

Bishops of Melbourne and Ballarat were present and assisted in the services. The Organist and Choirmaster, Messrs. Boult and Vandrey, deserve the highest praise for the excellent music provided. Magnificats and Nunc dimitits by Garrett in D, Calkin in D, Parry in D, Berthold Tours in F, and Goss in A, Te Deum and Jubilate by Berthold Tours, Communion Office by Parry in D, and Anthems by Barnby, Stainer, Goss, and Berthold Tours, were all faultlessly rendered, especial praise being due to the solo singing of Master Merry, the Cantoris leader. A large organ of splendid tone, three manuals and thirty-four stops, built by Messrs. Bishop and Son, of London, was used on this occasion for the first time, and was much admired.

was used on this occasion for the first time, and was much admired.

BECKENHAM, KENT.—On Thursday evening, the 28th February, the members of the Christ Church Choral Society, assisted by friends, gave their first Concert in the Christ Church Lecture Hall before a crowded audience. The programme was well arranged, and contained several Part-Songs, which were creditably sung by the choir. The Overture to Semirandie was admirably rendered as a pianoforte duet by Miss M. A. Yelving and Mr. P. C. Richardson, the latter also playing Dussek's Sonata, Op. 10; Mr. Gustave Heryfeld gave very brilliantly Schubert's Impromptu No. 4; Miss Minna Adderley, a very promising contraito, was warmly applauded for her refined and careful rendering of "The Lost Chord." Messrs. Pleyel, Wolff and Co. kindly lent a grand nianoforte for the occasion. The Concert was under the direction of Mr. J. F. Lockwood, Organist of St. George's, Albemarle Street, who was assisted in some of the accompaniments by Mr. F. W. Partridge, Organist of Christ Church. The concert was for the benefit of the Christ Church Sunday Schools.

for the benefit of the Christ Church Sunday Schools.

Belfast.—A Concert was given in the Town Hall, Porterdown, on the 5th ult., in aid of the funds of the Society of St. Vincent-de-Paul, when the following artists took part: Madame Schoroder, Miss Lydstone, Mr. W. P. Moore, Herr Schroeder, and Herr L. Werner. Madame Schroeder, not only as a vocalist, but as a pianist, proved herself an artist of the first order. Herr Schroeder played several pieces on the zither, and Herr Werner accompanied the singers, and also played a pianoforte solo.—At the Concert of the Choral Association on the 15th ult., a large audience assembled in the Ulster Hall, the attraction being the engagement of Madame Norman-Neruda and Mr. Charles Halle. The various pieces performed by these artists were highly appreciated. The singing of the part-song by the members of the Society was especially good, reflecting the greatest credit on Mr. Newport's training; Henry Leslie's Part-Song, "The Iullaby of life," especially, was exquisitely rendered, and received a well-merited encore.

BERWICK-UPON-TWEED.—The members of the Choral Union gave a very good performance of Haydn's Oratorio the Creation on the 5th ult. The soloists were Miss Robinson, of Wakefield; Mr. Richardson, of Berwick; and Mr. McCall, of York Minster. A small, but efficient orchestra, selected from the best performers in Edinburgh and Glasgow, played the accompaniments; Miss Cuthbertson presided at the harmonium. The choir, numbering upwards of 120 voices, sang with vigour and precision. The large hall of the Corn Exchange was filled with an appreciative audience. Mr. Barker conducted.

BIRNINGHAM—An effective reference of the conducted of t

with an appreciative audience. Mr. Barker conducted.

BIRMINGHAM.—An effective performance of Naaman took place at the Schoolroom of St. John's, Ladywood, on the 5th ult. The chorus numbered one hundred voices, and there was a small orchestra. The vocal solos were well given by Mrs. Parker, Miss Jeffcoate, Mr. Young, and Mr. Randell. Mr. S. Simms conducted.——The Festival Choral Society brought one of their most successful seasons to a close on the 7th ult. by a fine performance of the Mount of Olives and the Creation. The version originally prepared by Mr. Bartholomew for the festival of 1855 was used for the former work, but it is to be hoped that the example set by Leeds last year will be followed in the future. The principal vocalists were Mrs. Osgood, Mr. Edward Lloyd, and Signor Foli; Mrs. Bellamy and Mr. Coley assisting in the Creation. All were highly efficient, the concerted pieces being exceedingly well rendered. The band was very good, and contributed materially to the success of the performance. Mr. Stimpson's accompaniments were most judicious, and the conducting of Mr. Stockley was characterised by great care and skill. There was a large and highly appreciative audience.

Bristol.—On Thursday the 28th of February a Concert was given

ing of Mr. Stockley was characterised by great care and skil!. There was a large and highly appreciative audience.

Briston.—On Thursday the 28th of February a Concert was given in the Colston Hall by the Orpheus Glee Society. The annual open or ladies' night of this Society is always anxiously looked forward to; but this year a change was made in consequence of the lamented death of the able Conductor of the Society, the late Mr. Alfred Stone, and the Society decided to give a Concert, the proceeds of which were to be given to the "Alfred Stone Memorial Fund," instead. The Concert commenced with the performance of an Ode written in memory of Mr. Stone, by the Rev. W. F. Callaway, a friend of the deceased, and arranged to the slow movement in Beethoven's Appassionata Sonata. The other items were from the works of Cooke, Hatton, Stevens, Hoesler, Graner, Ecker, and Eisenhofer; the only encore of the evening being awarded to Mr. B. Gay's artistic rendering of Moore's "Oft in the stilly night," the music of which was recently arranged by Mr. Stone. The large hall was filled, and it is hoped the Fund will be much benefited by the Concert. Mr. George Riseley conducted.—On the 4th ult. another of the enjoyable series of Monday Popular Concerts was given in the Colston Hall. The band of fifty performers, led by Mr. A. Waite, performed Raff's "Fest Marsch," Flotow's Overture "Stradella," Ascher's "Fanfare Militaire," and Niels W. Gade's "Sinfonie No. 4 in B flat," in capital style. Mr. Lawford Huxtable was the vocalist, and charmingly rendered Rossinis " Pro peccatis," and Gounod's Air, "Nazareth," &c.—The first Concert of the recently formed Bristol Handel Choral Society was given at the Lesser Colston Hall on the 5th ult. The principal object of the Society is the performance of the comparatively unknown works of Handel, but not excluding the compositions of other great masters. Choruses from Samson, Esther, and Joshaw were especially well given, reflecting great credit on Mr. Whitaker, the Conductor and founder of t

panying the soloists.—Another Concert of the same series was given on the 18th ult. before a large audience. The programme included several Overtures, which were well played. Hummel's grand Concert for Pianoforte in E, Op. 110, was splendidly rendered by Mr. 1. Rocekcle, who was well supported by the orchestra. Miss Ada Jackson was the vocalist, and Mr. George Riseley conducted both concerts.

was the vocalist, and Mr. George Riseley conducted both concerts.

CAVERSHAM.—The Annual Choir Concerts, unavoidably postponed in December, took place in the National Schoolroom on Thursday, the 28th February. The first part of the programme consisted of an entirely new Cantata, enti-led the Song of the Months, the libretto being written by Sarah Howell, and the music composed by Mr. Francis Howell. The choral portions of this work are exceedingly good, particularly a Solo and Chorus for male voices, "Come to the fresh mown meadows," and the concluding Chorus, "Father Christmas;" and amongst the airs may be especially mentioned "The rose and swallow," which is well worthy of separate publication. The singing of the choir throughout was extremely good; indeed, we have seldom heard such precision and steadiness before in a village choir; and too much credit cannot be given to Mr. Cooke, the Choir-master and Conductor, for the efficient state to which he has brought his choristers. Miss Noble acted as accompanist during the entire performance, and played with skill and effect. The proceeds of both concerts (which were on behalf of the choir) amounted to upwards of £18.

CHEPSTOW.—On Monday evening, the 4th ult., Mr. T. Wainwright gave his Annual Concert at the Assembly Rooms, before a crowded and appreciative audience. J. F. Barnett's Cantata, the Ancient Mariner, and a miscellaneous selection formed the programme, which was rendered in a manner reflecting the highest credit both on the performers and their able Conductor, Mr. T. Wainwright. The principals were Madame Cross Lavers, Miss Foote, Mr. J. M. Hayden, and Mr. Henry Cross. Accompanists, Organ and Pianoforte, Miss H. S. Wattens and Mr. S. G. Hayward.

Watkens and Mr. S. G. Hayward.

CHESTERFIELD.—An Evening Concert took place in the Market Hall, in aid of the Stephenson Memorial Hall Fund on the 19th ult, before a large audience. The vocalists were Madame Thodeus Wells, Madame George, Mr. T. Cooper, Mr. Wardle, and Mr. Brayshaw. An excellent band, under the leadership of Mr. W. Mountney, was engaged. Mr. H. N. Biggin, Organist of the Parish Church, presided at the pianoforte, and accompanied with much ability.

presided at the pianoforte, and accompanied with much ability.

CLIPTON.—On Friday the 1st ult. Mrs. Viner-Pomeroy gave her
fourth Classical Chamber Concert in the Victoria Rooms, and, as on
previous occasions, there was a large audience. Beethoven's Quartett,
Op. 18, No 4, served to display Herr Straus's dexterity as a violinist,
and Chopin's "Impromptu," Op. 29, exhibited Mrs. Viner-Pomeroy's
skill as a pianist. The programme also included Schumann's Quintett
for piano and strings, and Schubert's String Quartett, Op. 29.—On
Tuesday the 12th ult. a Concert was given at the Victoria Rooms by
Miss Pearce, in aid of the Alfred Stone Memorial Fund. The following
local artists gave their services on the occasion: Miss Ada Jackson,
Madame Brettelle, Mr. Walter Kidner, and Mr. H. J. Dyer, vocalists;
Miss Pearce contributing solos on the organ, and Signor Paggi a
couple of flute solos. The concert was a very enjoyable one.

COATERIDEE, MAR GLASGOW.—An Organ Recital and Service of Sacred Music was given in the Coats Parish Church on Tuesday evening, the 19th ult. Mr. Frederic Archer, of the Alexandra Palace, London, presided at the organ, and rendered in a most efficient manner a choice selection from the works of the great masters. A well-balanced chorus of eighty voices gave a number of Choruses, under the Conductorship of Mr. Thomas Dixon, Organist of the Church. An exceedingly enjoyable evening was brought to a close by a performance of Handel's "Hallelujah."

of Handel's "Hallelujah."

CONWAY (N.W.).—A Complimentary Concert was given to Mr. J. C. Williams (a poet), residing here, in the Methodist Schoolroom on the 14th ult. The vocalists were Misses Abram and Evansand Messrs. E. M. Rowland and D. Gordon-Thomas (of the Bangor Cathedral Choir). Mr. Rowland (better known as "Eos Maelor" in Wales) gave a very artistic rendering of "The sailor's grave" (Sullivan), and a Welsh song entitled "Our banner so fair" (by J. Parry, Esq., Professor of Music at the University College of Wales). Mr. Thomas, who possesses a good bass voice, sang "Nancy Lee" and "Jack's Yarn" with good effect, and the other vocalists added much to the evening's enjoyment. The solo pianist was Mr. J. T. Pritchard (winner of a £10 prize at the Carnaryon National Eisteddfod, and pupil of Dr. Koland Rogers, Organist of Bangor Cathedral), who also accompanied most of the songs. There was a numerous audience.

CORK.—The series of Concerts under the management of Mr. James Scanlan, at the Opera House, has just been brought to a highly successful termination. The programmes have invariably been well selected, and both singers and instrumentalists have been enthusiastically received.

enthusiastically received.

Dewsbury.—The first Festival of the Dewsbury and District Nonconformist Choral Union was held in the Trinity Congregational
Chapel on Wednesday evening, February 27, George Hirst, Esq.,
President of the Union, in the chair. The programme included the
Anthems "O Lord my God" (Wesley), "What are these "(Stainer),
"O taste and see," and "The glory of the Lord" (Goss). The hymntunes were by J. B. Dykes, S. S. Wesley, E. J. Hopkins, J. Langran,
R. Blakely, T. Porritt, J. Mills, and J. W. Dean. The singing of the
united choirs, numbering about 20 members, was very good. A. H.
Pyrah presided at the organ, and J. W. Dean conducted. The Rev.
A. A. Ramsey, in a short but appropriate address, spoke eloquently of
the importance of singing as part of divine worship, showing it to be
the oldest of the fine arts.

EDINBURGH.—The choral element was again very successfully introduced into Sir Herbert Oakeley's programme on the 13th ult., five of the numbers receiving the assistance of a select choir. Mendelssohn's Part-song, "O hills, O vales," had to be repeated, and all the other choral pieces were well received. Sir Herbert's beautiful Lied, "Happy Hours," was encored, a noticeable feature in the performance of the composition being the introduction as a solo stop of the contra fagotto (sixteen feet recd). The attendance was very large. Very pia Soot Fair land part by ans sweether the Western Hamiltonian Hamiltoni

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Miss Kenne (basse given precis gave the pe

Igth Hall about Marcl FINCHLEY.—The Finchley Choral Society gave the last Concert of the season on the 25th ult. Sir W. Sterndale Bennett's Cantata, the Woman of Samaria, formed the first part of the programme, the Solos being rendered by Miss José Sherrington, Miss Annie Butterworth, Mr. A. Lawrence Fryer, and Mr. Lawler, who gave the music with much expression. The unaccompanied Quartett, "God is a spirit," was most effective, and was encored. The band and chorus, consisting of seventy performers, attacked their portions vigorously, and acquitted themselves with commendable skill. The remainder of the programme consisted of ballads, part-songs, &c., Miss Sherrington and Miss Butterworth respectively gaining encores in Cowen's "Spinning" and "She wore a wreath of roses;" Mr. Fryer and Mr. Lawler also pleased the audience with Adams's "Blue Alsatian Mountains" and Pinsuti's "I fear no foe." The chorus saag Schumann's "Gipsy Life" and Stevens's "From Oberon in fairyland." Mr. G. R. Fletcher conducted, and there was a large audience.

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conducted, and there was a large audience.

HALIFAX.—On Tuesday evening, February 26th, a Concert under the auspices of the Philharmonic Society was given in the Mechanics' Hall, to a large audience of subscribers. The principal feature of the programme was Mendelssohn's Cantata, Lauda Sion, which was well rendered. The vocalists were Miss Tomlinson, Miss Cragg, Mr. Verney Biens, and Mr. Rickard, assisted by Dr. Horton Allison, pianist, the band of the Society, and the chorus of the Halifax Musical Society, under Mr. Whitaker's conductorship. Beethoven's Choral Fantasia concluded the first half of the programme, and a miscellaneous selection occupied the second part. Liszt's grand concert paraphrase from the Midsummer Night's Dream was exquisitely played by Dr. Allison on the pianoforte, and he was compelled to return in answer to an enthusiastic encore, when he played Thalberg's "Home, sweet Home."

HIGH WYCOMBE.—An Organ Recital was given in Union Chapel on Wednesday the 20th ult. by Mr. Frederick G. Edwards, Organist and Director of the Choir of Christ Church, Westminster Road, London. The selection was from the works of Smart, Gade, Mendelssohn, Wesley, Batiste, and Costa; and a Bourrée of Bach's (arranged for the Organ by Mr. Edwards) was also included in the programme.

the Organ by Mr. Edwards) was also included in the programme.

HINDLEY.—On Wednesday evening the 20th ult. a full Choral Service was held in All Saints' Church, to celebrate the reopening of the Organ. The choir was augmented to about fifty voices by the choir of St. Peter's, and Mr. C. D. Mortimer, Organis of St. Peter's, presided at the organ. After the opening voluntary, "Melodie in A flat," Guilmant, the hymn "Hark! hark! I haer the organ loudly peal," was splendidly sung by both choirs in unison, the Organist playing a free accompaniment. The two Anthems, "Break forth into joy," by T. Ridley Prentice, and "It came even to pass." Sir F. Ouseley, were also very well sung. After the second Anthem Mr. Mortimer played "Pastorale Cantatiene" (Guilmant), and "Vesper hymn, with variations" (E. H. Turpin). The alterations to the organ have been very successfully carried out by Messrs, Jardine and Co., of Manchester. A collection was made during the singing of the hymn "Brightly gleams our banner," to Dr. Sullivan's tune; and the March from Athalie (Mendelssohn) finished an interesting service.

KIDDERMINSTER.—The members of the Choral Society gave a per-

sohn) finished an interesting service.

KIDDEMMINSTER.—The members of the Choral Society gave a performance of Mendelssohn's Oratorio Elijah, in the Town Hall, on Tuesday evening, the 5th ult. The principal solos were sung by Mrs. Glover-Eaton (soprano), Miss E. Lloyd (contratlo), Mr. J. Beach (tenor), and Messrs. Cotton and Muston (bass), the two latter gentlemen dividing the airs and recitatives of Elijah. Mr. W. Taylor presided at the organ, Mr. Wadeley at the piano, and Mr. Fitzgerald conducted. Altogether the band and chorus numbered seventy performers. The Choruses were very spiritedly taken up, especially "Baal, we cry to thee." The Quartett, "Cast thy burden," was excellently rendered by Mrs. Glover-Eaton, Miss Lloyd, Mr. J. Beach, and Mr. Cotton. The Aria, "Is not His word like a fire," was capitally given by Mr. Muston; and the Chorus, "Thanks be to God," was finely executed. In the second part, the Recitative, "The Lord hath exalted thee," was well rendered by Mr. Muston, and Miss Lloyd, in the part allotted to the Queen, was very effective. The Air, "It is enough," by Mr. Muston, with violoncello accompaniment by Mr. Horatio Smith, and the Terzetto, "Lift thine eyes," given with great precision by Miss Fitzgerald, Mrs. Glover-Eaton, and Miss Lloyd, were highly effective.

Lincoln.—Mr. J. Barratt gave a Ballad Concert in the Masonic Hall on Monday evening, the 11th ult. The vocalists were Madame Tonnelier, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. J. L. Wadmore. Mr. J. Barratt, Mus. Bac., Oxon, presided at the pianoforte. There was a most enthusiastic audience. The encores were numerous, and the concert highly successful.

LIVERPOOL.—The eighty-second anniversary of the Apollo Glee Club was celebrated by the Annual Dinner on the 21st ult; Mr. David Hunter, president, Messrs. W. Laidlaw and Thomas Armstrong, vice-presidents. An excellent selection of glees was well rendered by the performing members, including compositions by Dr. Callcott, Webbe, Bishop, G. Holden, J. Parry, &c. The club, which is one of the oldest in the kingdom, was reported to be in a prosperous condition. Mr. Skeaf presided at the piano.

perous condition. Mr. Skeaf presided at the piano.

Londonderry.—The St. Columb's Choral Union gave a performance of Handel's Messiah in the Corporation Hall on Wednesday evening, February 27th, under the direction of Mr. James Turpin, F.C.O., the Conductor of the Society. The principal vocalists were Miss Macdonald (soprano), Miss Bailey and Miss Stewart (altos), Mr. Kenneth M. Stewart (tenor), the Rev. J. Hogan and Mr. A. Kellock (basses), all of whom were highly successful. The Choruses were given by the members of the Society with remarkable firmness and precision. The Rev. J. Armstrong presided at the harmonium, and gave valuable assistance in the accompaniments. In every respect the performance was excellent.

Mainstron.—The St. Paul's Choral Society was on Tuesday the

MAIDSTORE.—The St. Paul's Choral Society gave, on Tuesday the 19th ult., a very successful performance of Samson, in the Concert Hall of the Royal Exchange. The band and chorus consisted of about eighty performers. The band played the Overture and the "Dead March" with much precision, and interpreted the Sinfonia representing

Confusion and Horror very successfully. The only professional singer was Mr. Rhodes, of Canterbury, who took the bass solos, his rendering of Manoah's and Harapha's parts showing good taste and careful study. Mrs. Johnson took the soprano solos, and was encored in "Let the bright Seraphim." Miss Wallis gave the contraito solos, and Mr. Crow the tenor. Mr. J. B. Groom conducted with much spirit, and showed a perfect command over his choir and band. The Choruses were remarkably well sung, especially "Fix'd in His everlasting seat," which was unanimously encored.

which was unanimously encored.

MALVERN LINK.—On Wednesday evening, February 27th, the members of the Malvern Link Choral Society, assisted by artists from Worcester, gave their first Concert, under the direction of Mr. W. H. Main, Organist and Choirmaster of St. Matthias. The first part consisted of Cowen's Cantata the Rose Maiden, and the second was miscellaneous. The solo vocalists were Miss Edwards (soprano), Miss M'Cann (contralto), Mr. Mann Dyson (tenor), and Mr. Millward (bass), The instrumentalists were Messrs. Spray and Elgar (first violius), Mr. W. H. Elgar (second violin), Mr. Smith (viola), Mr. H. Brookes (double bass), Miss Wyley (piano), and Mr. Henry Elgar (harmonium). The concert was in every respect a great success.

(harmonium). The concert was in every respect a great success.

MANCHESTER.—On the 5th ult. a large audience assembled at the Philharmonic Hall, on the occasion of the benefit of Mr. Charles Halle. Beethoven's Choral Symphony and Mendelssohn's Walpurgis Night received a highly satisfactory rendering both from band and choir. The principal singers were Miss José Sherrington, Mdlle. Arnim, Mr. Henry Guy, and Herr Henschel. Beethoven's "Choral Fantasia" afforded Mr. Hallé an opportunity of exhibiting his exceptional powers as a pianist; and it is needless to say that his performance elicited the warmest applause. When Mr. Hallé was at the pianoforte Mr. Hecht conducted, and kept his forces well under command.—Mr. Yarwood gave a miscellaneous Concert on the 6th ult. in the Association Hall, Peter Street, which was a great success. There was a numerous attendance, and a well-performed programme gave the utmost satisfaction. Mr. Yarwood was assisted by the Orpheus Glee Party, Mr. Councillor Ben Brierley, Mr. Oliver Gaggs, and a lengthy list of vocalists, including Miss Stavart, of the Theatre Royal, all of whom were received with genuine enthusiasm, several of their songs being encored. Mr. C. Fielding presided at the pianoforte.

Mytholamon—On Tuesday the 5th ult. the Sacred Cantata

MYTHOLMROYD.—On Tuesday the 5th ult. the Sacred Cantata fonah, composed by Dr. J. V. Roberts, was performed by the members of the Musical Society, with full band and chorus. Mr. L. Fielding was the Conductor. was the Conductor.

of the Musical Society, with full band and chorus. Mr. L. Fleiding was the Conductor.

New York.—The members of the Philharmonic Society gave their fifth Concert on Saturday evening, the 9th ult. The artists were Miss M. Wilde, soprano, and Mr. R. Hoffman (honorary member), solo bianist. The programme included:—Overture, Schumann (Op. 52): Scena and Aria from Der Freischütz; Beethoven's Concerto in C minor; Liszt's Die Lordey; and Raff's Symphony, "Im Walde." Mr. R. Hoffman was most enthusiastically applauded, and recalled three times after the Concerto. Conductor, Mr. Theodore Thomas.

Norwich.—A Lecture on Music was given during the past month by Mr. Charles E. Noverre, in Mr. Noverre's Rooms, before a large and attentive audience. Mr. Noverre's remarks gave ample evidence of his love for and appreciation of the highest forms of art; and his advocacy of the use of an orchestra as an accompaniment to the musical portion of Divine Service proved his sympathy with the performance of those great works in ascred buildings, which serve more eloquently the cause of religion than can the best sermon ever delivered. The musical illustrations were well selected and efficiently rendered.

delivered. The musical illustrations were well selected and emclently rendered.

Oxford.—The Professor of Music in his terminal Lecture on the 1st ult. discussed the history of Organ Music. It developed in Roman Catholic countries from interludes, amongst reformed nations from the accompaniment of chorals; the former style leading to variety, and the latter to strength of tone. The earliest extant solo organ music was by a Nuremberg musician, the specimen of which performed by Mr. Parrait was extremely grotesque. Far more interesting were the next examples—two preludes by our own countrymen, Bull and O. Gibbons. Yet better was the piece of Frescobaldi, the first musician who adopted modern tonality. The Professor concluded by animadverting on the school of organ building prevalent in France till the end of the last century, which had stops of eight feet only on the pedals, and on the manuals sixteen feet reeds, and so arranged the work that reeds and mixture could not be used together, and by pointing out the immeasurable superiority of J. S. Bach as an organ composer. After the lecture Handel's G minor Concerto was performed.—The Philharmonic Society gave a Concert on the 14th ult. under the conductorship of Mr. Taylor. The principal vocalists were Madame Sophie Löwe, Mr. Austin (of Queen's College), and Mr. Hallewell. The programme consisted of Cherubini's Requiem in C minor, the Overture to Esther, Bach's God's Time is the best, Mendelssohn's Hear my Prayer was the best performance, and won an encore. The room was fairly filled with a not very enthusiastic audience.

PECRHAM.—A highly successful Concert was given by the Peckham Choral Society at 8t. Marv's National Schools on the 5th ult. The

best performance, and won an encore. The room was fairly filled with a not very enthusiastic audience.

PECKHAM.—A highly successful Concert was given by the Peckham Choral Society at St. Mary's National Schools on the 5th ult. The first part of the programme was well selected, and included Srohr's As pants the hart, Mendelssohn's Judge me, O God, Beetl oven's "Hallelujah" (Engedi), and several other choral pieces, all of which were excellently sung, under the steady conductorship of Mr. H. Regaldi, whose exertions in training the choir were amply evidenced in this, the first concert of the Society. The second part consisted of a miscellaneous selection of music. There was a very full attendance.

PLYMOUTH.—On February 27 Mendelssohn's Music to A Midsummer Night's Dream was rendered in a very satisfactory manner by the Plymouth Vocal Association; soloists, Mrs. Osborne Williams and Miss R. Penna. Mr. W. H. R. Wright was the reader, and Mr. Löhr conducted. The second part was miscellaneous.—An order has been given for a grand organ for the Town Hall. The specification is by Dr. Stainer, and the builder is Mr. T. Willis. The cost of the instrument will be over £2,000. The works of the great masters will now be rendered in a complete form, as the organ was the only thing needed, Plymouth possessing a complete orchestra.

Shepfeld.—On February 26 an excellent Concert was given at the Albert Hall before a large audience. Mr. Charles Halle's band occupied the orchestra, and the splendid rendering of the several pieces constituted a rich musical treat. Mr. Hallé conducted with his usual ability, and in his piano solos displayed his customary skill. Madame Patey was the vocalist, and contributed materially to the success of the Concert, being encored in both her songs. Mr. Halle was recalled after his solos, and the hearty plaudits which followed must have been highly satisfactory to the performer. M. Schallhammer was the accompanist.—Messrs, Peck and Wainwright have during the month continued their series of Saturday Afternoon Concerts at the Albert Hall with fair and well-merited success.—On the 18th ult. the Sheffield Choral Society, after a long interval, gave a Miscellaneous Vocal Concert in the Co-operative Hall in a manner which reflected high credit on the members who, though small in numbers, comprise the leading vocalists of the town. The excellent rendering of the several Glees, Part-songs, and Madrigals, interspersed with Songs and Duets, was most satisfactory, and the applause was warm and well deserved. Mr. J. W. Phillips, Organist of St. George's Church, was the accompanist, and his solo, "Music murmuring thro" the trees," was one of the principal attractions of the evening. Mr. J. C. Walker (Organist of St. Paul's Church, and Conductor of the Society) directed the concert.

the concert.

SHERBORNE.—The forty-first Concert of the Sherborne School Musical Society took place on Friday the 1st ult. The programme opened with a Part-song, "The Owl," by Silas, to which the choir did justice. The admirable little school orchestra, led by Mr. C. Regan, and consisting entirely of members of the school, then performed Rossini's Overture to L'Italiana in Algierie excellently, and received much applause. Sparkes, a very promising young pianist, next played Beethoven's "Moonlight Sonata," the other instrumental soloists being Messrs. Parker and Marriner (pianoforte), Regan (violin), and Galpin (violoncello). Several vocal pieces were well given, and the concert concluded with "Great Dagon has subdued our foe," from Handel's Samson. The Conductor was Mr. L. N. Parker.

St. Leonards.—A Concert was held in the National Schools on Wednesday, February 27, when Part-Songs, Glees, &c., were given by the choir with great precision. Mr. Stone, of Chesham, sang several songs with artistic feeling, and was enthusiastically applauded. Mrs. Watson presided most efficiently at the piano, and Mr. Blackley at the harmonium.

narmonum.

St. Neots.—On Tuesday, the 19th ult., Haydn's Oratorio, the Creation, was performed in the Corn Exchange. Miss Ada Patterson (soprano), Mr. Greenwood (tenor), and Mr. R. George (bass), all from the Royal Academy, were the principal soloists engaged. The band on this occasion consisted, in the main part, of professionals also. A feature of the evening was the masterly performance of Mr. J. H. Liddle, jun., Mus. Bac., of Windsor, on the violin. The choruses generally were well sustained by members of the Eaton Socon Choral Society, the trebles consisting entirely of lads of that village, who have been very cleverly trained by their talented master, Mr. Liddle, the Organist and Choirmaster of St. Nects' Church. Miss Hobson, who kindly bears the expenses of these entertainments, presided at the pianoforte. the pianoforte.

TAUNTON.—Dr. Bonn, of this town, gave a most interesting Entertainment on Thursday evening, February 28, at the London Hotel Assembly Rooms, on Franz Schubert and the German Volksiied, vocally illustrated. The lecturer sketched the life of the grand song hero, and illustrated his characteristic compositions in a most perfect manner. The pieces selected were enthusiastically received by a highly appreciative audience. Mille. Agnes Bonn created quite a furore by her artistic rendering of Mignon's first and second songs, and was rapturously encored. Miss Alice Foy played a Ländler and Rondo from Sonata in A by Schubert, and Mr. G. Abraham conducted.

ULEY, GLOUCESTERSHIRE.—The members of the Church Choir, under the direction of Mr. B. W. Leach, Organist of the Parish Church, gave an Entertainment, consisting of vocal and instrumental music and readings, in the Lecture Room on the 4th ult. The programme was fully carried out, and the encores were numerous. The part-songs were well rendered. The members of this Choir presented Mr. Leach, the Conductor, with a handsome paragon suspension lamp, in appreciation of his efforts in providing these musical entertainments, and also as a token of their esteem and respect.

WALTHAMSTOW.—In order to aid the Building Fund of Trinity Congregational Church, the Choir, assisted by a few friends, gave'on Tuesday evening, the 10th lult., a performance of Haydn's Creation. The church was well filled by a very respectable audience, who thoroughly appreciated the work. The principal singers were Miss Ingram and Messrs. Gillett and Grove, all of whom were highly efficient. The Choruses were exceedingly well sung, especially "The Heavens are telling" and "Achieved is the glorious work." Mr. Goodes conducted with much ability, and Mr. Fountain Meen's playing left nothing to be desired. nothing to be desired.

WHITTINGTON MOOR.—Mr. Thomas Cooper, gave his Aunual Concert on the 12th ult., in the Assembly Hall. The artists engaged were Miss Burton, Madame George, and Mr. Reeves; solo violin, Mr. Mountney; and Mr. H. N. Biggin, pianist. The programme comprised many favourite pieces, all of which were excellently rendered, including a new song composed for the bénéficiaire, which was received with warm and deserved applause.

Workerstra.—The fourth series of Mr. E. J. Spark's Subscription Concerts terminated on the 21st ult., when an excellent programme was provided. The principal vocalists were Miss Annie Sinclair, Madame Osborne Williams, Mr. Pearson, and Mr. Thurley Beale, all of whom were highly successful. The subscribers to these concerts have spoken in the warmest terms of the manner in which all the arrangements have been carried out during the season; and we sincerely hope that Mr. Spark will receive sufficient encouragement to continue musical performances of so attractive a character.

Worsley.—The last Concert of the Choral Society for the present season was given in the Court House on Tuesday the 5th ult. The principal vocalists were Miss Marie Sutton, of Manchester; Miss

Harrison, pupil of Mr. Coules; Mr. H. Jates, and Mr. Cunliffe, of the Parish Church Choir, all of whom were deservedly applauded, the two latter gaining an encore. The choir included upwards of forty well-balanced and excellent voices, and the Glees and Part-songs were admirably rendered. Amongst those which deserve special mention were "The Sisters of the Sea" (Jackson) and "St. Agnes' Eve" (Coules). The instrumental pieces were excellently rendered, especially the "Gipsy Trio" (Haydn), by Mr. F. W. Blacow (violin), Mr. C. Blacow (violoncello), and Mr. R. F. Coules, F.C.O. (pianoforte), Mr. W. H. Ellwood, Assistant Organist of the Parish Church, accompanied the Glees. Mr. Coules conducted the choir, accompanied the songs, and played in four instrumental pieces.

Organ Appointments.—Mr. George W. Baker, Organist and Choirmaster to St. Paul's Church, Grove Park, Chiswick.——Mr. H. F. Waller, to St. Paul's Church, St. George's-in-the-East, E.—Mr. T. H. Bunbury, Organist and Director of the Choir to St. Mary's, Hornsey Rise.—Mr. H. Collingwood Banks, R.A.M., Organist and Choirmaster to St. Paul's, Winchmore Hill.—Mr. M. T. Horton, Organist and Choirmaster to the Church of the Holy Trinity, Ryde.

#### OBITUARY.

On the 8th ult., Mr. JOHN SCRUTTON, of Little Marlborough Street. On the 12th ult., at Slough, WILLIAM HENRY, eldest son of W. P. AYLWARD, of Salisbury, aged 43.

#### DURING THE LAST MONTH.

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|   | Stand un   | and blee   | s the  | Lord   |  | ***   |   | ir John  | Goss   | 0                                       | 14   |
| 29.   | Why -  | figrant  | the 1  | eather   |  |   | 0   | Mende  | leeche   | 0                                       | - 4  |
| 30.   | Why rage<br>What are   | thece  | hat a  | a acres  | ted.   | ***   | ***   | antenue.   | taine  | 0                                       | 3  |
| 31.   | w nat are  | Tand   | uat ar   | e array  | yeu  | ***   | ***   | 41.0   | His  | 0                                       | 1  |
| 32.   | O love the<br>The Wrea   | Lord   | ***  | ***  | ***  | ***   |   | J. S.<br>A. St<br>r J. Be<br>H.  | niivan   | 0                                       | 3  |
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| 34.   | Daylight i   | s fading   |  | ***  | ***  | ***   | ***   | H.   | Leslie   | 0                                       | X  |
| 35.<br>36.  | Come awa<br>When icic  | y, Deat  | h  | ***  | ***  | ***   |   |  |  | U                                       | 14   |
| 36.   | When icic  | les han  | g  | ***  | ***  | ***   | G.  | A. Mac<br>V. Mac<br>V. Mac   | farren   | 0                                       | 14   |
| 37.   | Harvest se   | ong  |  | ***  | ***  | ***   | V   | V. Mac   | farren   | 0                                       | 7  |
| 37·<br>38.  | Harvest se<br>More life  | ъБ   |  |  |  |   | V   | V. Mac   | farren   | 0                                       | 7  |
| 30.   | Dagged as  | dtorn  | ***  | ***  | ***  | ***   | C   | A Ma   | cirone   | 0                                       | :  |
| 39.   | Hail beigh   | a abade  | (Tax   | mhänn  |  | ***   | ٠.  | W  | adner  | 0                                       | 14   |
| 40.   | Fran, brigi  | A Tome   | Tak  | minaus   | CI)  | ***   | ***   | 337  | agner  |   | . 4  |
| 41.   | Paitniui a   | nd I rue   | (Lon   | engran   | 1  | 7777  |   | VV   | agner  | 0                                       | 19   |
| 42.   | Yet doth th  | e Lora,  | and  | ast thy  | Durde  | en (Ei  | ijan)   | mende  | ssonn  | 0                                       | 14   |
| 43.   | Blessed at   | e the m  | en (E  | (lijah)  | ***  | ***   | ··· I   | Mendel   | ssohn  | 0                                       | 1  |
| 44.   | Baal, we c   | ry to th   | ee (E  | lijah)   | ***  | ***   | *** 1   | Mendel   | ssohn  | 0                                       | 2  |
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| 46.   | Be not afr   | aid (Eli   | iah)   |  |  |   |   | Mendei   | esohn  | -                                       | 14   |
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| 47.   | Lift thine<br>and O<br>He that sh  | rest in  | He the L   | watchi   | ng ov  | er Isi  | rael,   | Mennel   | 2201177  | -                                       | 14   |
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3. (Whatsoever ye would that

- 3. (Whatsoever ye would that men.
  4. Not every one that saith unto Me.
  5. { Zaccheus stood forth.
  6. (Who goeth a-warfare.
  7. (If we have sown.
  8. Do ye not know.
  9. He that soweth little.
  10. Let him that is taught in the word. the word.
- II. While we have time.

  12. Godliness is great riches.

13. Charge them who are rich.
14. God is not unrighteous.
15. (To do good.
16.) Whoso hath this world's

goods.
17. Give alms of thy goods.
18. Be merciful after thy

18. Be mercina and any power.

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